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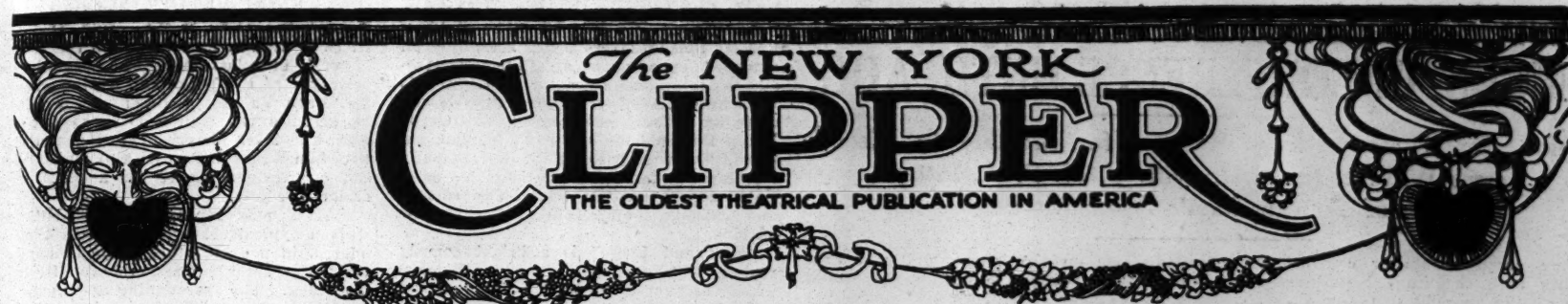
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TOURING MGRS. BALK AT PLAN TO AMALGAMATE WITH P. M. A.

Big Initiation Fee and Dues Too High to Suit the Traveling Show Owners—Merger with Producing Managers' Association Would End Equity Dispute

At the annual meeting of the Touring Managers' Association, held last week in the Hotel Astor, several important matters came up for discussion and settlement, most important of which was the proposed plan to amalgamate the T. M. A. with the Producing Managers' Association, which was not finally settled owing to the fact that the T. M. A. would not agree to pay the customary P. M. A. membership fees. The plan, however, has not been entirely abandoned and negotiations are believed to be under way for a compromise on the issue.

The P. M. A., according to its constitution, exacts from each member an initial fee of \$500, and \$25 on every show owned by a member for every week that it plays. This was considered prohibitive by the majority of the touring managers, who desired lower fees.

This plan to merge the T. M. A. and the P. M. A. is not a new one, as it has been under discussion for some time by the touring managers as an easy way out of the "Equity Shop" tangle. By joining the Producing Managers they would be free from any dispute with the Actors' Equity Association until 1924, when the P. M. A.-A. E. A. agreement runs out.

The members of the Producing Managers' Association, however, have not been and still are not unanimous in desiring the entire membership of the Touring Managers' Association in their organization, the dominant minority among the producing managers wishing to take only certain touring managers who take out

higher class productions into the fold.

Should the merger of the two organizations become a fact, their combined strength when the A. E. A.-P. M. A. agreement runs out in 1924 will be very great, as their treasury will undoubtedly hold close to a million dollars.

It is believed that the final decision on the proposed merger will be forthcoming within the next few weeks.

Another important matter discussed at the Touring Managers' meeting was the plan to put up a fund to insure the security of the actors sent on the road in case of any inability of the manager to bring them back to New York. This plan, which was first made public by THE CLIPPER on June 15, was agreed upon by the managers present at the meeting, and the details are now being worked out.

According to present figures, each member of the T. M. A. will put up a \$2,000 bond, and will also pay a certain amount of money on each of his shows for every week that it plays. A fund of at least \$100,000 will be founded by this plan, it is expected.

"This fund," said J. J. Coleman, who is secretary of the T. M. A., "will answer the statement made by the Equity officials that Equity Shop is necessary to protect the actor."

The annual election of officers was also held at the Hotel Astor meeting, the present officers all being re-elected. They are: President, Gus Hill; vice-president, John Leffler, and J. J. Coleman, secretary and treasurer.

TEN CENT TOP FOR FILMS

CLEVELAND, O., July 16.—The U. S. Theatre, neighborhood house, located in the foreign district, is the first motion picture theatre in the territory known to have come down to pre-war prices. Beginning this week, the U. S. Theatre will charge 5 and 10 cents admissions again. War prices at the U. S. Theatre have been 17 and 22 cents during the last few years.

"There's no use fooling," Manager Max Marcus said, "everything's coming down in price. Work among the laboring classes is scarce. Those who have work are taking reduced wages. We have to meet present conditions."

Business since the cut has been good.

"BLUE LAW" CAMPAIGN

WASHINGTON, D. C., July 13.—The International Reform Bureau, according to an announcement made by the Rev. Dr. Wilbur F. Crafts, its superintendent, has abandoned its campaign for a Federal Sunday "blue law." This change of policy, he said, was because such legislation "is in advance of the sentiments even of church members, is certain to be rejected by Congress and would prevent or postpone enactment of a more moderate Federal Sunday law."

HOTEL RATES COMING DOWN

CHICAGO, July 17.—At the convention held here last week of the American Hotel Association, which numbers among its members most of the hotel owners and managers in the United States, it was decided to lower the rates on rooms throughout the country. The rates extended to the profession will be particularly low when compared with the war-time rates.

During the convention, visiting hotel men were extended every courtesy by members of the theatrical profession.

CONNOLLY GETS GUILD OFFER

ALBANY, N. Y., July 18.—Walter Connolly, now playing with the Fassett Players at Harmanus Bleecker Hall, has been offered the position as director with the Theatre Guild at their Garrick Theatre in New York and will probably accept. He leaves the Fassett Players this week, and will go to New York to confer with the Theatre Guild officials.

"FLIGHTY" OPENS JULY 25

Wilmer and Vincent will produce "Flighty," a new comedy by J. C. and Elliot Nugent, at the Orpheum Theatre, Harrisburg, Pa., July 25.

MANAGERS' COMMITTEE TO MEET

The executive committee of the Combination Theatre Managers' Association, formerly known as the Central Managers' Association, will hold a special meeting on Thursday of this week to discuss important business and make arrangements for the joint meeting to be held with the P. M. A. and T. M. A. for the purpose of reaching an understanding on the several matters that were taken up at the annual meeting held in Chicago two weeks ago.

The executive committee will go into the details of the several plans suggested by the Touring Managers' Association for the betterment of hotel, cartage and stage hands' conditions in their various towns. They will also decide on what sort of contract they will present to the show managers as a sample of the standard booking contract which they wish adopted.

ATTACHED FOR TAX CLAIM

SAN FRANCISCO, July 18.—The drive against federal tax dodgers generally and especially those found evading their income tax, found its first expression in the filing of a lien on the property of Rubin A. Rimini, proprietor of the Republic Theatre, for failure to make a return on his income and also for failing to make a proper report of the war tax on the sale of theatre tickets. Col. John L. Flynn, collector of internal revenue, has attached the property for the sum of \$3,321.74.

REMODELING THE RIALTO

NEWARK, N. J. July 18.—The Rialto Theatre, which has been purchased by the Shuberts for their new Select Vaudeville, closed on Saturday in order that the necessary changes could be made in the stage and the dressing rooms could be built. The house was originally scheduled to close on July 23, but the closing was put ahead one week so that there would be no chance of the theatre not being ready by the first of September.

"PAYS TO SMILE" OPENS AUG. 11TH

May Robson will commence rehearsals on August 11 in "It Pays to Smile," a new comedy drama presented by Augustus Pitou. The play has been dramatized by Ethel Watts Mumford from the *Saturday Evening Post* story by Nina Wilcox Putnam.

The show will open in Toronto on September 1, and will be presented either in New York or Chicago early in the fall.

O'BRIEN SHOW GOING OUT

The Neil O'Brien Minstrels will go out again this year and will be under the management of Oscar V. Hodge. The show will be opened at Atlantic City on August 1.

O'Brien will not go out with the show, as he is ill at his home in Mt. Vernon. If his health permits, he may join it later in the season.

STONE OPENING POSTPONED

CHICAGO, Ill., July 17.—The Colonial, which is to open its new season with Fred Stone in "Tip Top," has postponed its first performance for a week. Stone and his company will arrive August 7 instead of July 31.

"NIGHT OF LOVE" IS FAIR

ATLANTIC CITY, July 18.—"A Night of Love," a satirical comedy on marriage and divorce, written by Samuel Golding and produced by Edward MacGregor, made its appearance at the Wood's Theatre last night. Ada Meade played the leading role, while Russel Fillmore headed the male part of the cast.

The story is of a young married couple who have indulged in family quarrels for so long that a divorce seems to be their only salvation. Rejoicing in this decision are two other young people, each madly in love with the principals in the divorce proceedings. After the bonds of matrimony have been severed, the two plunge into it again with the two who have been waiting for the opportunity. But on their wedding night the divorcees discover that they still love each other, and realizing the impossibility of their new soulmates, rush back to each others' arms. The legal complications ensuing, etc., make up the balance of the plot.

Though the piece has possibilities, there was much to be desired in last night's performance. There are several comical situations, to be sure, but the story itself is somewhat exaggerated in regard to the laxity of our laws, pertaining to marriage and divorce. A more true to life portrayal of those scenes would help the play considerably, and make it much more effective.

A "Night of Love" as it stands will appeal more to the road audience on account of its musical comedy type of performance, than it will in a city.

STOCK CO. CARRIES BALL TEAM

DECATUR, Ill., July 16.—A baseball team has been organized by the Seven Cairns Brothers' show, playing one-night stands, and instead of giving matinees, the team plays exhibition games. They have so far won twenty-one games out of thirty-one played. The show is given at night. They will start to play return dates on July 18, opening in Sibley, Iowa, with a new bill, called "The Girl of the Flying X."

RADIO EQUIPMENT IN THEATRE

SCHENECTADY, N. Y., July 18.—Manager Gill of F. F. Proctor's Theatre, has installed a complete radio equipment on the roof of the theatre, using several thousand feet of wire, and two huge megaphones up on the stage to insure the delivery of messages by the human voice to the audience from any and all outdoor events that are taking place. This idea was used with success during the recent Dempsey-Carpentier bout.

"RIP VAN WINKLE" STOPS

SAN FRANCISCO, July 16.—Tom Wilkes, will disband the "Rip Van Winkle" Company which played a two-weeks' engagement at the Columbia, owing to poor business. The play was given at a very poor season as many of the people to which it would appeal are out of the city. It is claimed fully \$15,000 was lost in the venture.

NEW ALLEN CLOSES

MONTREAL, July 18.—The New Allen Theatre, which opened two months ago, closed last week. It will reopen in September.

STAGE HANDS DECLINE TO MEET MGRS. IN CONFERENCE UNTIL AUG.

Union Representative Says Request for Meeting to Discuss Terms Will Be Taken Up with U. M. P. A. Instead of Touring Men's Association

Any arrangements or contract agreements with the stage hands' union for the coming year, in so far as they affect the members of the Touring Managers' Association, will have to be concluded through the officials of the T. M. A., and not solely through the United Managers' Protective Association, as has been the case during past years. This statement was made on Monday by John J. Coleman, secretary of the T. M. A., when informed by a CLIPPER reporter that J. Spencer, assistant president of the International Alliance of Stage Hands, had declared that nothing would be done about the repeated requests of the touring managers for a conference on the matter of terms for the coming season until August, when the matter would be taken up with the U. M. P. A.

Mr. Spencer was asked whether any attempt had been made by President Lemke, of the International Alliance, to investigate the claims of the touring managers, as had been understood would be done as soon as he arrived in New York from the American Federation of Labor convention held in Denver the last week in June. President Lemke was out of town at the time, and Spencer said that nothing had been done to clear up the matter and in all probability nothing would be done until August, and then only with the U. M. P. A.

When informed of this statement, Mr. Coleman, of the T. M. A., declared that Lemke was not playing fair, as he had practically promised that he would take up the matter of the T. M. A. claims upon his return to New York on July 5th.

"I wrote Mr. Lemke a letter on May 7th," said Coleman, "in which I stated that the stage hands' scale should be cut 25 per cent, and in which I also said that the strict rules of the union as regards the carrying of a head of each department with each show should be eliminated. The following day Mr. Lemke

called me on the 'phone and said that after the Denver convention he would bring back to New York the entire National Executive Council of the union and 'straighten up the mess.'

"On July 2nd," said Coleman, "I 'phoned Mr. Spencer and asked him if he had heard from Lemke, who had been in Denver the preceding week. Spencer told me that the entire Executive Committee would not come on to New York, but that those members of it whose offices are here and who constitute a majority of the committee would be here and President Lemke would investigate our claims as soon as he arrived on July 5th. He also said that he would put a note on Lemke's desk to call me up as soon as he arrived, but I, nor any of the other managers' associations that I know of, have ever heard from him."

Many of the members of the Touring Managers' Association are also members of the United Managers' Protective Association, and at the annual meeting held by the T. M. A. at the Hotel Astor last week a letter signed by all such members was sent to Marc Klaw, president of the U. M. P. A., asking him to appoint a committee which would meet with similar committees from the T. M. A. and the Burlesque Producing Managers' Association to act jointly in the matter of making terms with the stage hands and musicians.

The Touring Managers' Association, according to Mr. Coleman, will not agree to abide by any terms made by the U. M. P. A. unless they have a hand in making them and find them to be satisfactory to the touring managers.

When asked if anything had been done about the "open shop" campaign of the American and Columbia Wheel producers and theatre managers, Mr. Spencer said that nothing would be done until September, as their contracts with the managers would not expire until that time.

PERFORMERS' HAND BOOK ISSUED

The Performer Handbook, which is issued by The Performer, Ltd., the London theatrical journal, has just been issued, a well gotten out pocket size manual of 200 pages inclosed in stiff board covers. It includes among other things the 1919 Award and barred halls, information of value to artists touring the world, a complete list of agents in London, the provinces, America, and on the Continent, the addresses of the head offices of all tours and independent halls and officials, a list of V. A. F. and M. H. A. R. A. agencies, and instructions for the registration of professional names, for the licensing of stage children, on applying for agency license, on passports, on stamping agreements at Somerset House, on Income Tax adjustment and on the licensing of acts and plays at the Lord Chamberlain's office. It also includes a list of London and Provincial baggage men, a list of London and Provincial golf links, a date book, and a directory of items concerning organizations of performers and managers.

INJUNCTION DENIED

The motion for an injunction made by Carle Carleton, the producer, to restrain Florence O'Denishawn, the dancer, from appearing in Ziegfeld "Follies" was denied by Justice Edward R. Finch in the Supreme Court last week on the ground that the contract Carleton had for the dancer's services was inequitable.

Carleton claimed that his contract with Miss O'Denishawn called for her exclusive services until January, 1924. He said that he had billed her to appear in his production, "Tangerine," now in rehearsal.

FIELDS' MINSTRELS GOING OUT

COLUMBUS, Ohio, July 14.—The Al. G. Field Minstrels will continue to be presented under that name although Al. G. Field died a few months ago at his home here. The show went into rehearsal on last Monday at the Hartman Theatre here, and will open at the same theatre during the week of the State Fair.

The show is under the management of Edward Conard, son-in-law of Field, and J. E. Hatfield, Field's brother.

The book for this season's show was completed by Field just before he died. He did most of it while he was ill.

The cast of the show is made up for the most part of the same men who have appeared in it for the past few seasons. It is headed by Bert Swor, and includes Jack Richards, Harry Shunk, Billy Church, Johnny Healy, Harry Frillman, Jimmie Cooper, Leslie Berry, John Cartmell, Boni Mack, Ed Uhrig, William Doran, Ollie Ellwood and others.

The billing this season will have the pictures of the late Al. G. Field, Edward Conard and Al. G. Field Conard, grandson of the famous minstrel and son of Conard.

STOCK OPENS LABOR DAY

Boston, July 16.—Clyde E. McArdle, manager of the Somerville Players, has returned from New York where he spent the past four weeks in planning the coming season which the Somerville Players open at their home in Davis Square on Labor Day.

There will be several changes in the personnel of the company when it opens and the house itself will also have been changed during the hot months.

NEW PLAY GETS STOCK TRY-OUT

ALBANY, N. Y., July 15.—The Malcolm Fassett Stock Players which are filling an extended engagement at Proctors' Harmonus Hall, made a decided departure this week in producing for the first time on any stage an entirely new comedy written by Philip Bartholomae and I. P. Kaplan, entitled, "Fast and Loose." It is greatly to the credit to Mr. Fassett and his associate players for the remarkably smooth and capable interpretation of this new offering.

"Fast and Loose" is a bright comedy replete with crisp and snappy dialogue which brought forth continuous laughter throughout the three acts. The scenes are laid in the Catskill mountains and has to do with a married couple making every effort to establish peace with two friends who are seeking a divorce, the well meaning couple as generally is the case only succeed in getting into hot water themselves.

Malcolm Fassett, Beth Merrill, Julia Morton, Pierre Watkins, Walter Connolly, Eric Dressler, Nedda Harrigan and Helen St. Leger were notably good and won special recognition for their clever portrayal of the leading characters in the comedy.

Some changes will be made in the play before it receives its premiere in New York City by an entirely new cast headed by Denman Maley.

Philip Bartholomae and I. P. Kaplan, the authors, Philip Klein, son of the late Charles Klein, who is producing the play and representatives of the Selwyn Producing Company, attended the opening performance.

WILD WEST SHOW OPENS

CHICAGO, Ill., July 17.—Chicago's wild west show, which is being held here for the next two weeks for the benefit of the Illinois Children's Home, opened to a capacity audience on Saturday afternoon. The performance opened with a parade through the principal streets of the loop. The city donated the circus ground in Grant Park. Among the prominent wild west performers are Prairie Rose, Al Jennings, Slim Caskey, Yakima Canutt, Jim Massey, Johnnie Judd, Mike Hastings, Curley Griffith, Toots Ayers, Sammy Garrett, Mary Brosett, Mary Tuff and Joe Banner. Tex Austin is in charge of the performances.

PHIL BAKER'S WIFE ILL

Phil Baker, the comedian, left for Chicago on Monday afternoon upon the receipt of a telegram from Los Angeles to the effect that his wife, Vivian Vernon, the former Ziegfeld girl, was seriously ill there. He has arranged to speed to Los Angeles part of the way from Chicago by airplane.

Baker was forced to cancel his ten weeks' engagement at the Little Club and Cafe de Paris, although he has fulfilled only three weeks of his contract.

BLUE LAW FOUND INVALID

LOS ANGELES, July 16.—Superior Judge Burnell held that the ordinance of the City of Pomona, near here, prohibiting Sunday amusements for which admission was charged, is unconstitutional. He ruled that it was class legislation, because while prohibiting theatres and similar enterprises from operating on Sunday, it allowed churches to take up a collection at Sunday services, which, he declared, was practically an admission fee.

ACTRESS MARRIES JOCKEY

CINCINNATI, O., July 16.—Lillian Davidson, known on the stage as Lillian Dawn, was married last week to Cliff Robinson, the famous jockey, it became known today when the two arrived in this city to visit the bride's parents. Miss Dawn, or rather Mrs. Robinson, was a dancer in "Snapshots of 1921," which was playing at the Selwyn Theatre in New York, where the two were married last Thursday.

"TIP TOP" POSTPONED

CHICAGO, July 18.—Fred Stone, in "Tip Top," which was scheduled to open at the Colonial Theatre on July 31, has postponed his opening and will commence the engagement on August 7 instead.

"FACE VALUE" SCORES

ATLANTIC CITY, N. J., July 18.—Leo Ditrichstein may have long been the "Great Lover," but last night he proved the destroyer of the persistent woman chaser. In "Face Value" produced at the Globe, he becomes the man who seeks out the man who loves his friend's wife, and outwits him. In doing so he also makes himself a prominent figure for a place in a minor love role.

All this may appear otherwise, but still it is a typically Ditrichstein role that is offered, in a play rather static in quality. Only the actor himself relieves it from monotony. The surrounding cast including Lee Millar, Frances Underwood and Lenore Phelps do splendidly as a background for his acting, but they fall also to gain any prominence for their parts. The original title, "That Homely Henriquez," would have much better fitted the play, for it is altogether the homely face and bright auburn hair of the chief character that the play relates, it is this man who makes love through personality rather than through personal attractiveness. Though the play can in no way be given credit, as a big play, it again provides Mr. Ditrichstein with a unique role well suited to his famous mastery of the makeup and his ability to delightfully handle a part with acute insight in the better qualities which appeal to the audience. Mr. Ditrichstein as Jose Henriquez, might not have appeared nearly so uninviting to the eye had he not so thoroughly impressed the fact upon his audience again and again. There were many ways in which the emphasis was put forth, ways that only a skilled artist knows. These Mr. Ditrichstein utilized to the utmost. In the category of plays that Mr. Ditrichstein has offered this newest vehicle stands unique and different in the role he has occupied, though he remains still the lover in action and finale.

TRUEX PLAY A HIT

ATLANTIC CITY, N. J., July 18.—Ernest Truex, after floating around among many vehicles seems at last to have found his place, judging mostly by audience approval of "Six Cylinder of Love," the new comedy offered at the Apollo tonight by Sam Harris. Wm. Anthony Maguire is responsible for what promises to be a rather healthy addition to the large stock of plays Mr. Harris is accumulating for waiting Broadway audiences in days of August and later.

Mr. Truex is a groom, newly married and not very wealthy. Next door the home of a young couple resides a man who has lost his money, but has a car, which he cannot support, and finally determines to sell the car to the couple who do not want it. It is comedy as written, but there is a plain tragic note to the play with a moral for folks who buy second-hand cars and especially for those who buy luxuries they cannot support.

One spectator put it as "A good play for anybody to see except an automobile salesman." June Walker, Geraldine Burton, Donald Meek and Betty Lindley are others in the cast, Miss Lindley being rather lost in the shuffle. The play is full of clever lines; good situations and some especially effective staging have made it of more than passing interest.

ROTSKY'S SUMMER HOME BURNED

MONTREAL, July 16.—The Summer residence at Strathmore of George Rotsky, manager of the New Allen Theatre, was completely destroyed by fire last Tuesday while Mr. and Mrs. Rotsky were away from home and the house was closed. The origin of the fire is a mystery.

Only the day before the Rotskys had given a reception there to Bryant Washburn and his wife; and on Tuesday Mr. Rotsky had gone to town to close the business for the Summer and Mrs. Rotsky had gone to their town home in Montreal.

SIMMONS ON VACATION

Danny Simmons, who books the majority of the Keith and Moss vaudeville houses in New York, Brooklyn and the beaches, left for his vacation last week, which he is spending at Lake Pleasant. Jack Dempsey is booking his houses meanwhile.

MUSICAL UNION FIGHT STILL ON SHOWS NO SIGN OF SETTLEMENT

Local Union Under Suspension Said to Be Planning Drastic Retaliatory Action—Request That Suspension Order Be Postponed Denied by American Federation Board

No further action of any nature has been taken by either the American Federation of Musicians or the local union, the Musical Mutual Protective Association, since the suspension of the latter from membership in the parent organization recently. According to persons prominent in musical circles, however, the next week or so will see some sort of important move by either body, with the balance of opinion favoring some retaliatory action on the part of the suspended union.

Following the notice of the order of suspension received from President Weber by the officials of the local union, a request was made to the National Executive Board of the American Federation of Musicians, of which Weber is the head, asking that the order of suspension be postponed for two weeks so that the local union could prepare a defense on the charges preferred against it. The request for a postponement was denied by the National Executive Committee, according to Acting President Angelo Matera, of the local union.

When asked if anything had been done by the local union in the matter of appealing to the American Federation of Labor, from which body the union is automatically expelled by the suspension from the musicians' federation, Mr. Matera said that nothing had as yet been done, but that there would be important developments within a short time.

Last Monday a special meeting was held at the local union's headquarters at No. 210 East Eighty-sixth street, which

adjourned without any definite plan of action being adopted. The meeting was an exceedingly turbulent one, excited partisans of each of the two opposed factions in the union, for and against Federation President Weber, continually howling down speakers from the other side.

The meeting adjourned after a plan had been put forward by the pro-Weber musicians that a committee should be appointed to mediate with Weber. Another meeting will be held on Wednesday of this week.

The only way, according to reliable information, that Weber might rescind his order suspending the union would be that the present officials resign in favor of the officials expelled by the Board of Directors of the M. M. P. U. several months ago.

Theatrical managers are unqualifiedly delighted over the present internal disorders in the ranks of the musicians, as it places them in the position of benefiting if they are dragged into the fight. The managers say that in case an attempt is made by the American Federation of Musicians to keep the members of the suspended union from working for them will be proof of the correctness of their stand for the open shop.

If asked to discharge musicians belonging to the suspended union the managers will be in a position to use the one faction against the other and thus reduce the wage scale or bring in non-union men, since the members of the local union will be called "non-union" by the federation musicians.

WHITE SHOW GETTING BIG MONEY

While Broadway show receipts generally were experiencing a bad slump last week because of the hot weather, George White's "Scandals" played to about \$28,000 for the week. Although large business might have been expected because it was the show's first week in New York, these receipts are nevertheless very good when the unfavorable weather is taken into account.

At the opening night, a week ago last Monday, the house was sold out to receipts of \$7,475. For this performance the entire lower floor was sold for \$10 a seat, with the other seats selling for from \$8 to \$15. At the following Wednesday matinee the house was sold out again, the receipts this time amounting to \$2,200, because of the lowered matinee prices. Receipts for the evening performances during the week averaged about \$3,000 a night. The prices are scaled at a \$3.50 top, ranging to a \$1 admission.

CAN'T PLAY FOR MGRS. THAT OWE

At the Actors' Equity Association's last council meeting, which was held last week, a motion was passed which forbids any member to sign with any manager who owes money to Equity members. This motion reads as follows:

"No member of the A. E. A. shall be permitted to play for any manager who is indebted to any member of the association under our contracts until said manager shall have satisfied the council of his ability and intention to pay such back debts, by making a satisfactory arrangement with the A. E. A."

CHERRY SISTERS COMING BACK

The Cherry Sisters are coming back to vaudeville again, and will start on a tour from New York. If they do not go into vaudeville as expected they will join the cast of a revue early in the fall.

The Cherry Sisters were a sort of national institution about twenty years ago. They have been out on their farm in Iowa milking cows, feeding chickens, etc., and are in the best of trim right now.

ZIMMERMAN DROPS BIG INTERESTS

PHILADELPHIA, July 16.—Because of the excessive rentals which have been forced on the Forrest, Garrick, and Broad Street Theatres, and because of the high wage demands of stage mechanics and musicians' unions, J. Fred Zimmerman has severed his connection with the theatrical interests here with which he has been identified for more than fifty years.

He stated, however, that he had not altogether withdrawn from the theatrical business, but "would continue to paddle his own canoe" as a partner with his sons, J. Fred Zimmerman, Jr., and Frank G. Zimmerman, with whom he operates four vaudeville and motion picture theatres in this city and a theatre in Chester, Pa.

The announcement of his action by the elder Zimmerman was preceded by a new move of the theatrical syndicate with which he had been affiliated. This was the incorporation in Trenton of the Erlanger-Nixon-Erlanger Company. Mr. Zimmerman said he was in no way connected with the new corporation which takes over Ford's Theatre in Baltimore, the new Nixon Theatre in Pittsburgh, and the Garrick in this city.

The present lease of the Garrick Theatre Corporation, in which Mr. Zimmerman is a stockholder, expires on August 31 and the new lease, which calls for an increase in rent of \$30,000, becomes effective September 1.

"I would not," said Mr. Zimmerman, "go in on that tremendous increase, so I will be out of the Garrick Theatre. I am already out of the Forrest and Broad Street Theatres. I sold my stock in the Forrest last August 1 when the rent went up \$30,000 and in the Broad last October 1, when an increased rent of some \$20,000 was made."

SOPHIE TUCKER SUES OVER CAR

Sophie Tucker filed suit last week against Herman N. Karp, Inc., of 1780 Broadway, automobile sales firm, for \$1,000 damages which she alleges she suffered when she purchased a car from the firm about a month ago for \$2,100.

According to Emmanuel Morganlander, attorney in the law offices of Harry S. Hechheimer, Miss Tucker's counsel, she purchased the car upon the representations of Herman N. Karp, Inc., that it was in good condition. The car ran very well indeed for three days, said Morganlander, and then suddenly stopped, and Miss Tucker could not induce it to run again. Not only that, said the attorney, but she bought the car on the understanding that it was a 1920 model, but she later found out that it was manufactured late in 1918 or early in 1919.

FOY GIVES BENEFIT SHOW

Eddie Foy gave his annual benefit for his church in New Rochelle in Lowe's Theatre in that city, on Sunday evening, July 17th. Among the acts which appeared were the Foy Family, Blanche Ring and Charlie Wininger, W. C. Fields and Company, Van and Schenck, Val and Ernie Stanton, George MacFarlane, Jay Gould and Winona Winters, Eddie and Billy Gorman, Chuck Reisner, Jack Inglis, Sweeney and Stanley, Rita Gould and Jimmy Hussey. Willard Mack was master of ceremonies.

FRANCES STARR CAR IN ACCIDENT

GLENS FALLS, N. Y., July 16.—An automobile belonging to Frances Starr, occupied only by her chauffeur, crashed into a car in which were two daughters and a son of Rabbi Mischle, of this city, on the Bolton road, near Lake George, and injured more or less seriously the occupants of both cars.

Jake Ballinger, Miss Starr's chauffeur, was slightly injured and Miss Sarah Mischle received a laceration on one arm.

CANTOR SHOW GOING OUT

"The Broadway Rounders," the Eddie Cantor show of last season, is going out again and will start early in September. Cantor will again head the cast and the piece will remain out until around the holidays, when the black-face comedian will be brought into New York in a new play.

PEGGY WOOD PLAY PRODUCED

INDIANAPOLIS, Ind., July 18.—Peggy Wood played the leading role in "Artists' Life," a romantic comedy written by her and Samuel Merwin, when it was performed by the Stuart-Walker stock company for the first time on any stage at the Murat Theatre here on Monday night, July 4. The play concerns the career of an American soprano who plunges into the brilliant and sophisticated atmosphere which surrounded the Paris Opera during the early '80s. Others in the cast which gave the initial performance were McKay Morris, Tom Powers, Elizabeth Patterson, Judith Lowry, Aldrich Bowker, Julia McMahon, and George Somnes.

The play, written over a year ago, has been in the hands of the Shuberts who for some reason did not produce it.

HILL'S MINSTRELS OPEN AUG. 1

The Gus Hill's Minstrels and Georgie Evans' Honey Boys Show will open their season on August 1 at Freehold, N. J. Chas. A. Williams is again the manager of the show, and William F. Reiley is advance agent.

The company includes James Wally, William H. Halett, Ben Riggs, Tom Greeley, Nick Glynn, Al Tint, Eddie Girton, Max Gordon, Chas Rainier, Roland Granata, J. L. Duncan, Eddie Gallagher, James Quinn, Walter Mollinger, J. Francis Brennan, and others. The scenery is the work of John Young.

WAGE CUT OR OPEN SHOP

TORONTO, Ont., July 18.—Local theatre managers last week served notice on the local stage hands' union that stage hands' wages would be cut 25 per cent beginning in September.

The managers declared that if the union did not accept the cut the theatres will be operated under open shop conditions, although they have been run on the union "closed shop" plan for years.

CLEF CLUB BUYS HOME

The Clef Club, a colored musical organization, which for several years has occupied the two three-story dwellings at 132 and 134 West Fifty-third Street, has bought the property. The officers of the club are: Seth Weeks, president; Alexander Fennar, vice-president; Arthur S. Shaw, treasurer, and Ira F. Horrington, secretary.

RONAN HAS THREE HOUSES

DANVILLE, Ill., July 18.—Thomas P. Ronan, formerly manager of the Powers Theatre in Decatur, and now manager of the Home Theatre Company, now has three local houses under his management. The latest acquisition is the Fischer Theatre, and the other two houses are the Lyric and the Terrace.

\$40,000 WEEK FOR FIGHT FILMS

ATLANTIC CITY, July 18.—The Dempsey-Carpentier fight pictures, now playing at the Criterion Theatre, have played thus far to 51,357 people, aggregating around \$40,000 in box office receipts. The engagement of the picture will be continued until the demand for it drops off.

NEW HOUSE FOR FRISCO

SAN FRANCISCO, July 16.—A \$350,000 theatre, seating two thousand will be erected on the corner of Geary street and Eighteenth avenue. This theatre will be under the management of the Rialto Theatre. Evans & Co. are the architectural engineers.

"GERTIE'S GARTER" POSTPONED

The opening of "Getting Gertie's Garter," Al. H. Woods' masterpiece, has been postponed from July 25 to August 1, and the Avery Hopwood-Wilson Collision piece will be presented at the Woods Theatre in Atlantic City the week of July 24.

"MINUS MARRIAGE" OPENS JULY 15

STAMFORD, Conn., July 17.—"Minus Marriage," with Cyril Chadwick in the leading role, will open here on Monday, July 25. It is a new comedy by Thomas Grant Springer and W. D. Hepenstall, produced by Harry Cahane.

MOELLER TO BE MANAGER

DETROIT, July 18.—Albert J. Moeller, general manager of the Michigan Motion Picture Exhibitors' Association, has tendered his resignation to the directors of that organization, effective September 1, to become general manager of the Motion Picture Owners of America. Mr. Moeller has done effective organization work in the Michigan Exhibitors' Association during the past two years; 575 out of 615 exhibitors in Michigan are members of the association.

WEBER TO DO FOUR SHOWS

Joe Weber has already accepted a serious play and a farce for production next season. The former will probably be seen in November and the other some time in December. It is also said that he will have an operetta which Rachmaninoff, the Russian composer, is said to be writing for him.

MORNING SHOW AT THE BDWY.

At the Broadway Theatre, a motion picture show running from 11 a. m. to 1 p. m. is being given. Two feature pictures are presented, one of them the current film at the house and the other an older picture. An admission price of 25 cents is charged. A vaudeville and picture program is given in the afternoon and evening at a 75 cent top price.

MAY WIRTH CLOSING WITH CIRCUS

May Wirth, who closes with the Walter L. Main shows at Vincennes, Indiana, Saturday, July 30th, and opens at Keith's 81st Street Theatre, New York, Monday, August 1st, will make a 1,000 mile jump with a special baggage car and train.

RUSSELL & MORTON IN STOCK

Harry K. Morton and Zella Russell, two of the members of the ill-fated "Sweetheart Shop" company, which, after a country-wide tour, blew up in Chicago, are playing the leads in a Newport, R. I., stock company.

DRASTIC SUNDAY BLUE LAW BILL GETS APPROVAL OF METHODISTS

Extremist Group Gets Endorsement without Discussion in Closing Day of Conference—Aims to Stop All Sunday Business Activities, Theatrical or Otherwise

BALTIMORE, Md., July 18.—When the official reports of the proceedings of the Baltimore Methodists' Conference held in Roanoke was gone over last week by Rev. C. D. Harris, editor of the *Southern Methodist*, and Rev. E. L. Woolf, presiding elder of the Baltimore District, it was found that the extremist group, led by Noah W. Berry, of Washington, had "put one over" on the Conference in slipping through approval of his plan to entirely stop any business activities theatrical, or otherwise on Sundays.

When asked about Noah Berry's statement that the Conference had approved his plan, Rev. Harris said that there had been no discussion of it and that he was "confident that the plan could not secure the approval of the conference." Dr. Woolf said the same thing, but to make certain, perused the reports of the Conference. He found in Report No. 2 that the conference did approve of the measure. "There was no discussion of it, however," said Rev. Harris. "It was slipped through during the closing hours and I do not believe it represents the sentiments of the conference."

The indorsement as carried in Report No. 2 is as follows: "Also that we indorse the proposed national law to stop all Sunday mails, newspapers, interstate commerce and to secure Sunday as a day of rest for all."

The proposed law, the most drastic of all the numerous blue law acts provides for the strictest observance of the Sabbath day that has ever been suggested.

The proposed bill provides: "Hereafter it shall be unlawful:

"For any person in the employment of the United States to work or carry on his ordinary vocation on Sunday.

"For any person or corporation to operate on Sunday any freight or passenger train or mail train or any other train or part of a train in the carrying on of

interstate commerce, trade or traffic of any kind.

"For any Post Office to be open on Sunday or to deliver mail on Sunday; for any mail to be carried or delivered on Sunday by any employee of the United States, whether in city or country.

"For any newspaper or other paper or publication published or purporting to be published on Sunday to be received, carried or delivered as mail by any agency of the United States, in any Post Office, or over any route under the jurisdiction of the United States.

"For any person or corporation engaged in interstate commerce or carrying on any business or vocation under the laws of or with the permission or license from the United States or any of its agencies, to do or carry on any ordinary vocation or business on Sunday, the purpose of this act being to express our national determination to honor the Sabbath Day and keep it holy, as God commands, thereby securing for all that opportunity for spiritual and boldly refreshments decreed by our Lord for the happiness of all men and the safety of all nations.

"Any person who does any of the things above declared unlawful or who procures or aids another in doing any of the things above declared unlawful, shall be guilty of a misdemeanor and punished upon conviction by a fine of not under \$100 nor over \$10,000 for each offense and by imprisonment for not over six months, in the discretion of the court.

"Any corporation that does or aids in doing these forbidden things shall upon conviction be fined not less than \$1,000 nor over \$100,000 for each offense, and upon conviction a second time for like offense shall forfeit its charter and franchise and be enjoined from operating in interstate commerce, provided, however, that emergency instances of charity and necessity are not included."

FRIARS DINE CAPT. GLEASON

Captain John J. Gleason, who was dean of the Friars' Club for eight years, and abbot for a year, was tendered a dinner by members of the club at the Hotel Astor on Sunday night.

William Collier officiated as toastmaster, and speeches were made by Major General O'Ryan, Rennold Wolf, Frank McGlynn and several others.

Those seated at the guest table were Raymond Hitchcock, Daniel Frohman, Police Commissioner Enright, Major General O'Ryan, James J. Corbett, Channing Pollock and Louis D. Frohlich.

Anthony Paul Kelly, who succeeded Captain Gleason as dean of the Friars, presented his predecessor with a set of pearl studs and a pearl stickpin. A number of wounded war veterans were the guests of the diners. After the speeches, an entertainment was given.

THURSTON TO TRY AGAIN

CHICAGO, Ill., July 17.—Harry Thurston, whose Palace of Illusions in Madison Street proved too illusive to stay, has leased from the heirs of James B. Speed the five-story building at No. 526 South State Street for nine years and eight months, from September 1, at a term rental of \$92,000. Thurston will spend \$30,000 in alterations. Thurston, the magician, is said to be interested in the venture. He is a brother of Harry Thurston.

\$1,000,000 HOUSE FOR CHICAGO

CHICAGO, Ill., July 17.—A new theatre will be erected at Sheridan Road and Devon Avenue. The deal is said to have involved \$1,000,000. It will have a seating capacity of 1,500 and will be devoted to vaudeville and pictures.

"HONEYDEW" RE-OPENS SEPT. 18

"Honeydew," the Zimbalist operetta which Joe Weber produced, will open on the road on September 18, opening at Grand Rapids, and will play there during State Fair week. From there it goes to Indianapolis, Kansas City, St. Louis and Milwaukee, and will reach Chicago on October 23, to begin an indefinite run. Dave Lewis remains manager of the show and Frank Cruikshank goes in advance.

Several changes have been made in the cast, but most of the old cast and the entire chorus remain with the production. John Galesworthy replaces Hal Forde; Jerome Daley takes the place of John Dunsmore, and Madeline Gray will play the part formerly done by Miss Conover. The rest of the company will include Ethelynd Terry, Dorothy Follis, Mary Hall, Joe Daniels, George Daniels, George Williams, Johnny Parks, Fred Manett and Gerald Griffin.

WALKER CO. TO DO "MAIN STREET"

A stage version of Sinclair Lewis' "Main Street," written by Harvey O'Higgins and Harriet Ford, will be given its out-of-town premiere on Monday, July 18, by the Stuart Walker Company, which is playing stock at the Murat Theatre in Indianapolis. Peggy Wood, who last week played the leading role in "Artists' Life," a new piece which she wrote in collaboration with Samuel Merwin, has been retained to play the part of Carol Kennicott in "Main Street."

KUH ADMITTED TO BAR

David O. Kuh, associated with the law firm of House, Grossman & Vorhaus, theatrical attorneys, was admitted to the New York Bar last week.

V. M. P. A. TO DECIDE CLAIM

The V. M. P. A. held a meeting last week to determine upon the rights of presentation, in the houses of their association, of the illusion "Sawing Through a Woman," regarding which there has been considerable controversy between Horace Goldin and The Great Leon.

It was decided to let both magicians present the illusion this week, Goldin at the Jefferson and Leon at the Fifth Avenue; a committee from the V. M. P. A. will witness the performances of each, and a decision will be made in the near future.

P. T. Selbit, the London illusionist, in a letter to Henry Chesterfield, of the N. V. A., in reference to the illusion, says:

"I beg to acknowledge with thanks receipt of your letter of June 2, together with copy of Mr. Horace Goldin's reply to my complaint that he had copied my illusion. Mr. Goldin claims: (a) Its invention by him in 1906; (b) its sale by him in 1917; (c) to have given away drawings of the illusion in 1919; (d) to have built the illusion in 1920; (e) to have prepared a patent application in respect of this illusion two years ago. If any such claims are true, why did not Mr. Goldin (or some one else) produce the illusion before I did? In point of fact, I produced my illusion in December, 1920, and Mr. Goldin produced what I allege is a copy act five months later. By all the rules of the game, prior production entitles a producer to the right of performance unless it can be established that he stole the idea. It is open to me to say that I conceived the idea in 1905, but if I had done so I should have immediately produced the effect, and so, I contend, Mr. Goldin would have acted similarly if his statements were true. Probably no other mystery has achieved such world-wide publicity as 'Sawing Through a Woman.' Descriptions of my act appeared in the American professional papers immediately after its first production in London. Why did not Mr. Goldin challenge my right to its invention then? Surely, the fact of waiting silently for five months and then producing a similar effect opens up the gravest suspicions. Immediately on hearing of Mr. Goldin's act I entered a protest. Then, for the first time, Mr. Goldin says, 'I thought of it first.' If he did, he has much to explain. Mr. Goldin can hardly claim to have heard nothing about my illusion. I have seen a letter written by him to a former manager of his (Mr. Lee Ephraim, director of the firm of Daniel Mayer & Co., Ltd., London), asking Mr. Ephraim to find out and inform him (Goldin) of all particulars in connection with my performance. What inference is one to draw from this? Fortunately for Mr. Goldin, his patent application of two years ago (if it exists), will prove his right to the invention, if, on examination, it proves to be similar to mine. I admit the possibility of two minds thinking alike; but I decline to believe that Mr. Goldin invented 'Sawing Through a Woman' fifteen years ago or at any other time, because if he had done so he would have produced the effect long since. The illusion 'Visitation,' which Mr. Goldin claims to have done in 1911, is at least half a century old. It has nothing in common with my invention. In 'Visitation' the effect is to dismember a human being; in mine, the whole point is to preserve the assistant intact. The fact that Mr. Goldin saws through a man, while I operate on the opposite sex, merely shows how our tastes differ, and is outside the question in dispute. I claim that 'Sawing Through a Woman' is entirely original with me. I invented it only two weeks prior to its production by me in December, 1920. I am booked with Messrs. Shubert for twenty weeks, starting September 19, 1921, at \$800 weekly. If Mr. Goldin can prove that he legitimately anticipated my invention, I will transfer to him my American bookings and not play my illusion in the United States. Unless Mr. Goldin can prove his case, I claim the protection of the N. V. A. and all persons interested in the preservation of original material."

Immediately upon learning of the foregoing letter Goldin cabled the *Performer*, the English theatrical newspaper that published the letter, accepting the challenge issued by Selbit, and also mailed a letter,

a copy of which is reproduced herewith:

"Dear Sir: Replying to letter of P. T. Selbit, appearing in issue of June 30, 1921, of your paper, have cabled you the following:

"Please publish inform Selbit I accept his challenge; letter follows. HORACE GOLDIN."

"I would consider it a courtesy if, through your paper, arrangements could be made as to where and when the necessary investigation can be made regarding the challenge of Selbit, which I have accepted.

"In reference to the question as to why I did not produce the illusion 'Sawing Through a Woman' before, will say I have invented many illusions since the date mentioned, but it is impossible to produce them all at once.

"I had never seen any description of Selbit's act, nor had I any ideas to what he was doing, until months after I produced mine, which was about four weeks ago, when I was advised, for the first time, that the presentation was entirely different, but the effect the same, although I have since heard that Selbit has copied my method of presentation.

"As to my letter to Lee Ephraim, Selbit is screening the contents. My reason for writing the letter in question, also months after my production, and by that time still not knowing what Selbit was doing, was for particulars, with the view that should it be an infringement on my illusion, I will endeavor to stop Mr. Selbit, as I stated in a previously published letter.

"I cheerfully admit that Selbit's taste is superior to mine regarding the use of a woman for the trick, but although I don't see as much difference as Selbit does, I am using a woman also.

"Yours truly, HORACE GOLDIN."

"P. S.—Should I not prove the above, together with other evidence, which I have not disclosed, regarding my rights to this illusion, I will make a bigger sacrifice than the one offered by Mr. Selbit."

JOHN MEEHAN TO PRODUCE

John Meehan, formerly general stage manager for George M. Cohan, will produce five or six productions this season, having opened offices at No. 64 West Forty-Sixth street under the firm name of John Meehan, Inc.

John Hope, who also was connected with Cohan before he dropped out of the producing field, will be Meehan's general manager.

The first production of the new firm will be "A Man in the Making," written by James Elliot, in which Eddie Dowling will play the main role and in which Paul Everton will have a prominent part. The play will go into rehearsal on August 10th and will open in Atlantic City on September 12th.

John Meehan resigned from the Actors' Equity Association in order to join the Producing Managers' Association. Besides being a stage director, Meehan is well known as an actor and author. He played the part of the Vagabond in the "Tavern" when Arnold Daly left the cast for a brief period, and also is the author of "The Very Minute," which was produced several years ago by David Belasco.

"The Boob of the Family," an adaptation from the German by Carl Fisher, who will play the leading part, is announced as the second offering of the new company.

EQUITY GIRLS GOT SALARY

The "Whirl of New York" chorus girls who belong to the Chorus Equity Association were paid last week for the week ended June 11, when the show laid off, after opening out of town, to be rewritten, opening at the Winter Garden on June 13.

The show, originally named "The Belle of New York," opened out of town under that title, and then came into New York and laid off a week before opening at the Winter Garden. The chorus was not paid for that week, and those girls belonging to the C. E. A. put in claims for salaries as their contracts called for continuous work after opening.

The salaries for the week's layoff were paid by the Shuberts last week to the Equity members only, non-Equity chorus girls not being paid.

COMBINATION HOUSES CANCELING BOOKINGS OF ROAD SHOWS

Delay in Plans of Touring Managers Due to "Equity Shop" Dispute Has Left Theatres Without Sufficient Fall Attractions—Theatre Men Cancelling Shows

A large number of combination theatres, the main support of the smaller touring attractions, will be closed to road shows this season unless some development arises within the next few weeks that will serve to unravel the tangle over the "Equity Shop" and enable the touring managers to book their shows.

Managers of combination houses on the road find that they have less than one-fifth of their open time filled, although usually at this time of the year they have most of their booking already completed.

During the early part of August is usually the time when the theatre owner on the road signs his contracts for the coming season with the stage hands' and musicians' unions, and as it is necessary for the manager to guarantee the unions a certain amount of work, he will not be able to under the present conditions.

One theatre manager, who controls three houses in Louisiana, who is in New York now, said last week that he has only thirteen shows booked in each house so far, and unless bookings came in in a large amount within the next few weeks, he would have to cancel those shows already booked and turn his theatres over to pictures or vaudeville.

"I am informed that there will be plenty of shows to book later on," said the theatre manager, "but I cannot afford to take the chance of the present situation

continuing and find myself having agreed to give the musicians and the stage hands a certain amount of work that I cannot furnish, and then have to make good for the guarantee out of my own pocket. The only thing open for me to do is to cancel the shows I have booked now, and put 'n pictures for the whole season."

Touring managers declare that it will be a heavy blow to the show business if combination theatres are closed to road shows this season, as it will be a difficult matter to win back to the theatres in the following season the people that patronize the shows as they will become accustomed to the motion pictures and vaudeville and satisfied to get along without the legitimate attraction.

Even at this date, those touring managers who find themselves in a secure enough position to book their attractions find that a distressingly large number of theatres are already closed to them and have already definitely committed their policy to motion pictures for the next season.

Because of this fact, road shows will be forced to take long jumps in territory that should consist of short jumps. This will cause loss of money and additional traveling expenses and will add another difficulty to the lot of the touring manager this season. It is hoped that the tangle will soon be unravelled.

SELWYNS TO BUILD TWO MORE

CHICAGO, Ill., July 17.—Crosby Gaige, general manager for the Selwyns, arrived in Chicago late last week and announced that construction work on the two new Selwyn theatres will be started immediately. The twin playhouses will face on Dearborn Street, one at the southwest corner of Lake Street and the other between the proposed house at the Woods Theatre.

The interests involved would bring about a new alignment of producers when consummated, some hint of which is given in the list of incorporators of the Illinois company, The Selwyn Theatre, Inc., which includes Archibald and Edgar Selwyn, Sam H. Harris and Crosby Gaige. Harris, former partner of George M. Cohan, is to book one of the houses. There is a rumor current hereabouts that one of the theatres will be called The Harris and the other The Selwyn.

As planned, one of the theatres will be built for lighter entertainment, and a feature of it will be a large seating capacity, while the other, a smaller building, will be devoted to the more "legitimate" line of productions.

CIRCUS WAGON IN SMASH UP

WOONSOCKET, R. I., July 16.—The quick work of an electric car crew, and the driver of a circus wagon was responsible for the escape from injury of several passengers and pedestrians, when six horses attached to a heavy Sparks Circus vehicle, ran away, missing the trolley car by inches.

The car was just ahead of the wagon on a down grade, and the motorman put on full speed, while the driver of the wagon stuck to his post, until able to steer the horses into a pole, smashing the wheels of the outfit and bringing the maddened horses to a halt.

SHUBERT RE-OPENS ON AUG. 22

BOSTON, July 18.—The Shubert Theatre will re-open on August 22, with the Dumbells in "Biff. Bing. Bang." The opening date had been originally set for Labor Day with Frank Tinney in "Tickle Me." Labor Day, however, will see Tinney with his show at the Shubert.

LOTHIAN NOW GENERAL MANAGER

BOSTON, July 16.—Thomas B. Lothian, for many years business manager of the Colonial Theatre, has been appointed by A. L. Erlanger, general representative of the Boston theatres controlled by him. The appointment of Mr. Lothian, who succeeds the late Charles J. Rich, is in recognition of his long and efficient service with the Erlanger interests. He comes of a family which has long contributed generously to the theatre, his father, Napier Lothian, having been for more than two generations producing and music director of the Boston Theatre.

Mr. Lothian began his theatrical career in 1890 as ticket agent of the Columbia Theatre, when that house was first opened under the management of Harris Atkinson. At that time the Columbia played legitimate attractions, Charles Frohman's Empire Theatre stock company occupying the house the first season. Later Mr. Lothian became treasurer of the house, the Henry B. Harris being business manager at the time. The theatre was subsequently acquired by the late Isaac B. Rich and William Harris.

When Charles Frohman, Rich, and Harris opened the Colonial Theatre in 1900, they appointed Mr. Lothian business manager, in which position he has served ever since.

THE ST. JAMES CLOSES

BOSTON, July 16.—The St. James Theatre, here, closed tonight, after operating successfully for three years as a vaudeville and motion picture house. The theatre was under the management of the George A. Giles Company.

It will re-open on August 24, starting with a new policy of stock. It will then be directed by William C. Masson. Meanwhile the house will be re-decorated and remodeled.

WANTS BAN ON HAMON FILM

CHICAGO, Ill., July 17.—Mrs. H. James Keeley, of the Illinois Women's Athletic Club, has launched a national campaign by women's clubs to prevent exhibition of the motion pictures of the life of Jake L. Hammon. The picture is being made in California under the direction of Clara Smith Hammon.

ACTORS STILL UNPAID

The \$5,000 bond put up to guarantee two weeks' salary to the "Three Musketeers" company, which played for three days at the Manhattan Opera House in the latter part of May, has not been paid to the Actors' Equity Association, and that organization may have to take the matter to the courts before the bonding company will pay it.

The Fidelity & Deposit Company of Maryland, who furnished the bond, according to Paul Dulzell, assistant secretary of the A. E. A., have practically repudiated the bond, delaying the payment on a technicality. Mr. Dulzell stated that exactly what this technicality is was not made clear by the bonding company, but it is believed to be the fact that the company rehearsed one week overtime, and although no payment of salaries was made at the end of the week the actors went on when the show opened on May 25, and played three days.

Those in a position to know, stated Mr. Dulzell, say that the Fidelity & Deposit Company of Maryland will eventually have to pay, as the bond is A-1.

Judge Griffin, of Atlanta, Ga., the principal backer of "The Three Musketeers," arranged for the bond, and paid a premium of \$500, when the A. E. A. refused to allow the actors to play unless some security was given.

When the show closed three days after its opening, Judge Griffin suddenly left town, leaving behind him several checks he had given in settlement of debts incurred in staging the show, and upon which he stopped payment when they were presented for collection. He is now understood to be in his home town, Atlanta, where the Southern Light Opera Company, which put on the show, was organized and financed.

INVESTIGATE CARROLL'S FINANCES

Harry Carroll's financial status is being subjected to an intensive investigation by his wife's attorney, Louis Frohlich, of the law offices of Nathan Burkan, at a series of hearings being held before Leighton Lobdell, who was appointed referee in the motion brought by Carroll in the Supreme Court to have the \$200 weekly alimony that he must pay to his wife reduced.

Carroll must also pay additional counsel fees of \$150 to Nathan Burkan for defending Mrs. Estelle Carroll in this action, Judge M. McCook having granted Burkan's motion in that respect.

Last week three hearings were held before Referee Lobdell, and officials of the United Booking Office, Waterson, Berlin and Snyder, and several other music publishing houses, testified as to the money received by Carroll from them. Carroll's books and the books and accounts of these firms were examined by accountants.

Carroll is fighting the Supreme Court order that he must pay the \$200 weekly alimony on the grounds that his income has dropped within the past few months to almost nothing, but Mrs. Carroll claims that he can well afford to pay her the temporary alimony awarded her in her suit for separation.

STRICT CENSORSHIP IN MEMPHIS

MEMPHIS, Tenn., July 12.—The movement for more strict censorship of theatres, inaugurated by the Memphis Protestant churches, will not be recognized by the local board of censors until the matter gets before the city commission. "We are doing the best we can," said one member of the local censor board, "and that is as well as any one can do."

The censorship of moving pictures is almost as rigid as that of vaudeville performances, censors say. A number of pictures have been barred. Others were stopped after a few runs, or subjected to cutting.

SHEEHY TO MANAGE SHOW

John Sheehy, who was formerly with the Ringling Brothers Circus, and last year was with John Cort, has been engaged as manager of the Greenwich Village Follies of 1920, which will go on the road the coming season. Richard Meaney will be in advance of the show.

FRIGANZA TESTIFIES IN SUIT

SAN FRANCISCO, July 16.—Trixie Friganza testified this week before Superior Judge George Cabaniss in her suit against Tom O'Day, for \$3,050 which she says he owes as salary and her share of the profits in the production of the musical comedy "Poor Mamma." The show ran fourteen weeks in California. O'Day admitted he withheld her final week's salary of \$500 on a claim that she was indebted to him for certain costumes. She said she should be paid \$250 more for four extra performances. The contract did not specify the number of times she was to appear each week, but she claims O'Day knew that she was a member of the Actors' Equity Association, and therefore couldn't be expected to appear more than eight times a week without getting overtime pay.

Miss Friganza's testimony was taken so that she can finish up her time on the Orpheum circuit in Los Angeles. O'Day was out of town, and his side of the case will be presented when the case will be taken up on the return of Miss Friganza. In his answer he denies there was any profits, but stated there was a loss of about \$15,000.

REMODELING THE CADILLAC

DETROIT, July 16.—Work on the old Cadillac Theatre, which was formerly used for the American Burlesque wheel shows, will soon be completed, and the house will be ready for the Shubert road attractions. It will reopen under the name of the Shubert-Michigan, with a seating capacity of over 1,300. Over \$30,000 is to be spent on remodeling the house.

The shows which formerly played the Shubert-Garrick, will be booked into the Shubert-Michigan in the future, with the musical shows and Winter Garden attractions, which formerly played the Shubert-Detroit, being booked into the Shubert-Garrick. The Shubert-Detroit will be used for the Shubert vaudeville circuit.

Ross K. Hubbard has been appointed manager of the Shubert-Michigan, being transferred from the Shubert-Detroit. His house will open on Labor Day.

LAYOFF SHOW GETS \$3,000

The Friars' Layoff Show, after playing a week at the nearby shore resorts, came into the Cort Theatre on Wednesday night and played to a little over \$3,000 on the week.

While this amount is not large enough to warrant a dividend payment of any amount to the cast, the show ran so smoothly that the players decided to keep it on for at least another week.

In addition to the regular performance, a midnight show will be given on Thursday night. A big attendance is promised for this performance, as the entire casts of nearly all the shows now running on Broadway have signified their intention of witnessing it.

LEVY IS MARCUS CASE UMPIRE

Abraham Levy, of the Sam H. Harris offices, will officiate as umpire in the arbitration of the dispute between Abe Marcus, owner of the "Marcus Show of 1921," and the majority of the cast and chorus who claim they should be paid for twenty-one extra performances they played during the latter part of their engagement with the show, which closed the week before on the road.

The arbitration was to have taken place last Tuesday, but was postponed until this Wednesday.

Harry J. Lane, Actors' Equity Association official, will represent the actors and chorus, and Nat Phillips will represent Abe Marcus.

"PASSING SHOW" 100% EQUITY

CHICAGO, July 11.—The Shuberts' show, "The Passing Show of 1921," now at the Apollo Theatre, is now 100 per cent Equity, according to local A. E. A. officials. The show left New York with an Equity representation of about 80 per cent and the organizing of the non-Equity members was completed last week. It is commonly reported that the Shuberts are not at all averse to Equity, and this fact may have had something to do with the enrollment of the entire company.

VAUDEVILLE

SALARY CUT FOR ALL LOEW EMPLOYEES

AVERAGES FIFTEEN PER CENT

The salaries of all Loew employees throughout the country, including office employees, ushers, managers, ticket takers and help of all kinds, were cut last week. This action was made necessary by the enormous overhead expense under which the Loew circuit has been operating, combined with the summer business slump.

The cut, in the majority of cases, is equivalent to the last raise in salary which was given by the Loew organization to its employees at the beginning of last season. Those employees who were not raised also had their salaries cut in proportion to the rest.

The cut, in New York, the Coast, the Middle West and Canada, is about fifteen per cent of the salaries. In the South, salaries were cut by twenty-five per cent. This cut will mean a saving to the Loew organization of over half a million dollars a year.

Whether the reduction is to operate indefinitely, or whether it will be maintained for the summer only, is not known. The action does not include unionized employees of the theatres, such as stage hands, musicians and operators. All these have season contracts.

SO. AMERICAN ACTS COMING

Since the success of "In Argentina," the South American act, Scibilia and Brooks have decided to import more artists and acts from South America. "Vadesca and Her Four Horsemen," another South American act, opened Monday on Staten Island. It is being booked by Jennie Collins. They also have in preparation "An Arabian Nightmare," a Cleopatra fantasy with eight persons, featuring Schnitz Moore, who was seen last in "Friendly Enemies." Earl Hall, and Helen Kling, who was recently with "Sinbad." Among others they are contemplating a romantic Spanish act, for which they are bringing singers and dancers from South America. This will be similar in type to "In Argentina."

"MAGIC FAN" BOOKED

"The Magic Fan," a new musical comedy act written and staged by Walter L. Rosemont which had a tryout in Hartford, is being re-touched before the act goes to Scranton where it will open on the Poli Circuit. Harry R. Hoyt, Worthington Romaine, and Ethel Charles head a cast of eleven, each one doing a specialty dance in the act.

SINGER IS NOT HOTEL MANAGER

The George MacFarlane, who was reported two weeks ago to have taken over the management of the Terra Marine Hotel in Huguenot Park, Station Island, for this season, is not George MacFarlane, the baritone, who appeared in vaudeville last season. Mr. MacFarlane has no connection whatever with that venture.

SUMMER GARDEN FOR THEATRE

Manager McCormack has installed a summer garden at Proctor's Mount Vernon Theatre, where orangeade is served to patrons during the intermission. The garden has been placed on the side of the theatre.

JESSELL BACK IN TOWN

Georgie Jessell arrived in New York last week, having closed a tour of the Orpheum circuit with his "Troubles of 1921." He will open for a tour of the East at the Palace on August 8th.

NEW ACTS

Gladys Moore, billed as "America's Glad Girl," has opened in a new singing act, with Vincent Shea at the piano.

Green and Myra are now rehearsing a new act written for them by Stern, Marks and Haymond.

Among other new acts which Stern, Marks and Haymond have now in preparation, are those for Ruth Royce, Edna Reedon, Catharine Morgan, Miller and Young, Primrose, Seymour and Arthur Conrad.

Milton Hocky and Howard J. Green are putting out a new vaudeville act that is now in rehearsal. It is a satirical comedy, entitled "Wives, Purses, Husbands," with a cast of five.

Adams and Dolly, man and woman, in a singing and talking comedy act, and Ruby Rose in a new single will be seen shortly under the direction of Sammy Wright.

NEW REVUE FOR URICK

Jack Berry will present a new revue at the Urick Hotel, Wildwood, New Jersey, Friday of this week.

Following Wildwood, Atlantic City, Cape May, Vineland and Millville will be played on one night stands, the company then returning to Wildwood with another show.

Besides Berry the cast includes the Reed Sisters, Paul Murray, Joe Sullivan, Eugena Mack, Florence Harrison, Babe Sullivan, Martha Hall, Sherwin Sisters and Lucille Gray.

SCOTT SUCCEEDS CONWAY

Floyd B. Scott was appointed director of publicity for the entire Orpheum circuit last week, succeeding E. H. Conway, who retired. Scott was formerly assistant manager of the Kansas City Orpheum Theatre, for five seasons, and before that, was a well-known newspaperman, connected with the Kansas City Star. Abe Brinn will continue as assistant publicity director.

GOOD SCORE FOR McCULLOUGH

SAN FRANCISCO, July 18.—Carl McCullough, the musical comedy actor, made an unofficial score of 95 in the Spaulding Brothers golf tournament at Lincoln Park for actors. He will be listed in the entries next week. His score is second to that of George Yeoman, who has held the lead for seven weeks, with a score of 93.

HARRY JOHNSON INJURED

CHICAGO, Ill., July 18.—Harry Johnson, of the vaudeville team of Johnson and Trout, was struck by a taxicab on Thursday and seriously injured. He was taken to the Iroquois Hospital, where he was found to be suffering from a broken rib and injuries to both of his legs. He will be laid up for three or four weeks.

LESLIE HAS FOUR NEW ACTS

Saul Leslie is now rehearsing for immediate presentation four new acts. The first of these is Francis and Baker, a sister team with special material and scenery. Martha White will do a new single. Whiting, McKenna and Wolfe, two girls and a boy, and Burnett and Griffin, man and woman, complete the last.

FORDE & GITZ-RICE IN VAUDE.

Hal Forde, formerly of "Honeydew," at the Casino, opened in vaudeville this week in Cleveland, with Lieut. Gitz-Rice as his partner. The new act will be seen in Detroit and Syracuse during the coming two weeks, and will then open in New York.

EDWARDS MAKES COAST JUMP

Gus Edwards and his Revue started a non-stop jump from New York to San Francisco on Monday. The act will open on the Orpheum circuit on Sunday, July 24th.

THE LIGHTS CLUB GIVES BIG CIRCUS

WILD WEST SHOW AND PARADE

The peaceful little town of Freeport, Long Island, resembled a motion picture studio, more than anything else, last Saturday, when the Lights Club gave a "Circus and Wild West Show," which started in the morning with a big parade, and ended with a gala performance on the club grounds in the evening. The affair was under the direction of Fred Stone and Leo Carrillo, the business management being taken care of by Norman E. Manwaring. A special grand-stand, seating 4,000, was built for the occasion. Seats sold for \$1.10, in the afternoon, boxes being \$2.20. The evening prices were \$2.20 and \$3.30.

The proceeds went to the club treasury, and five per cent was donated to the relief fund of the Freeport Fire Department. As both performances were packed to capacity, quite a tidy little sum was received by the firemen.

The affair started in the morning with a big parade by all the members of the club, in cowboy costume, headed by Leo Carrillo and Fred Stone. The B. F. Keith's Boys' Band of 250 pieces led the parade. Fred Gray, adorned with jewelry which made him look like a walking hardware department of the "five and ten" variety, and his clown band were also very much in evidence.

An accident that almost resulted seriously occurred during the parade, but after it was all over the spirits of the crowd were not dampened. It happened to Fred Stone's sixteen-year-old daughter, Dorothy, whose pony stumbled over a post. The animal fell, and the girl was caught with one foot underneath. In trying to get up, the horse struggled and fell again.

Morgan Chaney, foreman of Fred Stone's Chin Chin Ranch, who was present, jumped to the girl, grabbed her by the hair and lifted her while the horse was rearing. Miss Stone threw her foot out of the stirrup, and fell safely into the arms of Cuba Crutchfield.

She had not shouted or called for help all through, and while she suffered from a number of bruises, she stayed through the parade and gave her specialty performance with the pony at both afternoon and night shows, as though nothing had happened. Her two sisters, Paula and Carol, were also present, as was Fred's father, L. P. Stone, who was made up to resemble Col. Wm. F. Cody. Riding next to him was Chief Chain Lightnings, who once appeared with Nora Bayes in an act called "Two Hours of Song."

In the same division were Julia Rooney, Edith Carrillo, Marion Wallace, Mrs. Harry Heffler, Mrs. Hazel Hersh, and quite a few others.

Victor Moore and Jimmie Condon were also in the parade in front of the prize Holstein bull, led by W. W. Rice.

The show was started by a speech of welcome by Fred Stone. The performers included the Werden Brothers and Family, Stone, Chaney and Crutchfield (Stone appearing several times in different specialties), Regal and Moore, Dorothy Stone, Hardt and Hardt, Chaney and Carrillo, Stone and Crutchfield, Zeigler Brothers, Frankie Shields, Russell and Eddy, the Belleclair Brothers, Poncho Villa, and the Eight Blue Devils, the latter appearing at night, and returning to New York in time to close the show at the Palace.

Ziska, the Novello Brothers, Montrose and Nelson, Jimmy Conlin, J. Frances Dooley, Roy La Pearl, Harry Dugan, Charles Middleton, George P. Murphy, Walter Clinton and several others also appeared.

MANAGER DOES KIND ACT

Martin J. Duffy, the manager of Proctor's 23rd Street Theatre, has shown that in addition to discharging his duties as house manager, he still has time for humanitarian principles.

A large sign is in evidence in front of the theatre reading "Give Your Horses a Drink," and attached to the water faucet in front of the house is a hose; several buckets and a large tub are used by a house attendant in cooling off any horses that may be driven up.

"I have had a great deal of pleasure," said Duffy, "in seeing the poor horses, nearly overcome with the terrific heat, cooled off."

The innovation is causing considerable praiseworthy comment among the patrons of the theatre.

TANGUAY BREAKS COAST RECORDS

SAN FRANCISCO, July 16.—On her opening day at the Pantages Theatre here, Eva Tanguay played four shows to more than 6,900 persons and for receipts exceeding \$3,500, making a record for the house and the territory. Although the house has a capacity of only 1,550, the 6,900 persons were accommodated by placing on the stage 350 chairs, which were sold at box seat prices, and by emptying the house after the first show. This was the first time that it was necessary to sell space on the stage at any vaudeville performance and Manager Stephenson, having had a hunch that that action might be necessary, was prepared for it. Extra shows were given on Thursday and Friday.

SOUTHEAST GARDENS OPENS

WASHINGTON, D. C., July 18.—The Southeast Gardens, another link in the Strand Theatre Circuit which now includes the Strand, Empire, Revere and New theatres, was opened last week with a seating capacity of 900. The Southeast Gardens is the only open-air park in that section of the city.

A large stage and dressing rooms were also built in so vaudeville might be presented. An eight piece orchestra directed by Arthur J. Manvell accompanies all showings.

WRITERS BEAT ACTORS

The baseball game held at Bayside, L. I., on Saturday between a team of actors, headed by Jas. J. Corbett, and a team of newspaper men, captained by Tad, of the Journal, resulted in a victory for the reporters, the score being 6 to 2.

The game was played in conjunction with a celebration held by the Bayside Post, American Legion.

ORPHEUM MANAGERS SWITCHED

George C. Sachett, formerly manager of the Orpheum in Winnipeg, has been appointed manager of the Orpheum in Minneapolis, succeeding E. C. Burroughs, who has retired. Edward A. Furni, formerly of the Duluth Orpheum, is taking Sachett's house, and the Duluth theatre will be managed in the future by Arthur Frudenfeld.

ESTELLE COLLETTE IN LONDON

Estelle Collette, of Demarest and Collette, arrived in London last week. She will stay there for a week, and will then visit Paris. She will then proceed to her home in Brussels, Belgium, where she will visit her folks for the summer. She will return in time to open with the act for next season.

HOPE HAMPTON IN VAUDEVILLE

Hope Hampton, the motion picture star, will appear in person at all the Keith, Moss and Proctor theatres, during the week of July 25th, in conjunction with the showing of her film, "Love's Penalty." The film was shown at Moss' Broadway last week.

VAUDEVILLE

PALACE

Monroe and Grant, who have played this theatre several times, opened the bill with their comedy trampoline act and went over nicely in the opening spot.

Boyce Combe, whom we have reviewed before, was billed in "Tales and Tunes That Tickle." The opening number about the person being seasick with attendant business didn't "tickle" very much and is in poor taste. Combe went over fairly well in the second spot, but would have done better had he omitted "Berlington Bertie From Bow," which has been identified with Ella Shields, who does it so much better. In Miss Shields' hands it is a classic, and in Combe's just a song, which lets him down considerably at the finish.

Ona Munson and Co. appeared in "A Manly Revue"; the tenor solo was rewarded with a hand, as was the dancing of Shean and Phillips. Miss Munson contributed looks, a smile, and a certain amount of girlish vivacity.

An announcement was made at this point by Boyce Combe that owing to the failure of the scenery to arrive Miss Kitty Gordon would not appear and the Four Marx Brothers and the Watson Sisters would take her place; the audience applauded.

The Marx Brothers' act with all the scenery and effects is not wonderful, but without the scenery the way it was put on at the matinee was poor. Julius said the show was *pro rata*, but that he'd "rather play a club."

The harp played was very much out of tune and the judgment of using a part of "Eli Eli" on a harp, and then seguing into a published jazz, is open to a great deal of question and may offend quite a number, especially so with the "kidding" afterward indulged in, Julius making a remark about playing "Eli Eli" on an Irish harp.

Just why the act is allowed to continue the use of the suggestive material is a mystery. "He can't get married without fruit," after which the prospective bridegroom takes a banana out of his pocket, and Julius says, "The other fellow's coming along with pineapples," after which he dilates quite a great deal on the subject of fruit and mixes up the English language in some pretty bad slips.

Harry Watson Jr. and Co. in the same act we have frequently reviewed, and which has played the Palace quite a number of times, went over well, but not as strongly as upon former occasions.

Dolly Kay opened the second half and sang a number of published songs in her customary manner and with the attendant ecstatic gestures she affects. Took a number of encores to strenuous applause, which attracted attention because of its rhythmic regularity and the fact that it seemed centered at the back of the house. One of the hits of the show was scored by the clever singer.

Jack Wilson made a speech apologizing for the non-appearance of Miss Gordon, saying they had been in a wreck coming from Atlantic City and had arrived in a Ford; he further said that the baggage had gone to Philadelphia, and that Miss Gordon and himself and company would appear at the night show.

The Watson Sisters, in the same act in which they appeared on their previous visits at the Palace, received the most legitimate applause of the afternoon, took encores and many bows. They still have quite a number of very old gags that could be replaced to advantage. Fannie's personality is a noticeable feature.

The act billed as "An Artistic Treat" looks like Weston's Models, although it was impossible for the writer to be certain at a distance and with the darker lights used. The poses as living replicas of famous groups and single statues were well done and received applause.

H. W. M.

VAUDEVILLE REVIEWS

ROYAL

The melodic Misses June and Irene Melva jazzed things up at the start of the show with their peppery and tuneful doings on the xylophone and on a contraption of their own composed of various quart and half-pint bottles that put one in a reminiscent mood. The girls play as though there was nothing else they'd rather do.

Hal and Frances, in "Town and Country," went over fairly well considering the fact that their's is an act of the leisurely sort which does not depend on a lot of noise for its success. The girl as an artless country maid who comes to the city with a bird cage and \$3.68 maintains her simplicity to the end and gives a very cute performance. The man from the city, who is an advertisement writer for firms of questionable repute, meets the girl as she comes to the city to put over a song she has written and has invested her money with a fake publisher through one of the ads he has written. The dialogue was good, as was a song by the girl. Their closing bit is a dance done in a leisurely manner.

A "dumb" act that is far more entertaining than the usual run of its sort is that of Jack Hanley, who juggles and does a variety of clever stunts. He is lean and lanky, wearing hick clothes, and when he removes his coat, revealing a pair of women's hose supporters, he gets in solid with the women. It's not a new one, of course, but it goes over. After many tricks with the hats, rubber balls and other things, he specializes with his three "funny sticks," with which he performs some funny antics as well as juggle them.

It seems rather unfortunate to have both Jack Princeton and Lillian Watson on the same bill with Hal and Frances. Though their skits are not exactly alike, they have enough in common about their acts that should prevent their appearing on the same bill. Princeton and Watson's skit, "Browderbyville," concerns a young lady, daughter of a wealthy New Yorker, who is stranded in a small town after the show she was with broke up. The man happens along in the role of advance man for another show, and after he buys her a ticket to the city they decide to stay in town and marry and live happily ever after.

The first half of the bill was closed by Florence Moore, with Cliff Friend at the piano. Here is at least one act in which the star enters unheralded by the piano player. Miss Moore has lost none of her sparkling wit and opens with some of her own words to the tune of "All by Myself." Friend arrives soon after with her "new songs," which contain the same repertoire she has been singing. The burlesque opera song, Romeo and Juliet, and "Wanna," as a duet, were the principal pieces. All of her stuff went over well, though the joke about the sausages being cleaned out and the skins fried, and "stay single and bring your children up," etc., might be omitted for some better gags.

Florence Ames and Adelaide Winthrop in "Alice in Blunderland" opened the last half with their little revue, presenting several comical skits, one of which was a Bolshevik affair, another bit being that of an old, decrepit bride waiting at the church. The best part was that of a couple of the last generation.

Tom Patricola did a little more clowning and less dancing than usual. Irene Delroy did her bit nicely and helped adorn the stage while Tom performed. The act went over to the accustomed tremendous applause, scoring as usual.

Elsie La Bergere and her posing dogs closed the show. Miss La Bergere posing some beautiful tableaux.

M. H. S.

NEW BRIGHTON

The show here this week would undoubtedly be considered very good after seeing the different names on paper. However, the first half of it dragged badly on the opening matinee, mainly because of stage waits. These could be avoided by rearranging the programme, which undoubtedly will be done, so that two acts in one and two acts in full stage would not have to follow each other.

John S. Blondy and his sister set a pace that was fast enough in the opening spot with their acrobatic work, Blondy doing some great somersaults and other strenuous bits. The girl danced, and they also introduced a dog, named "Rusty," who went through some somersault and balancing work effectively.

Martha Pryor, we learned later, was not aware of the fact that she was on second, which resulted in the first stage wait and the longest one of the bill. Her pianist did nicely in trying to fill in the wait, with Pilly Bartlett and his orchestra. He played the solo which he generally renders in the middle of the act and quite a few vamps. Miss Pryor finally appeared, minus the cape in which she generally opens and with her shoes unbuttoned. Following the remark, "Better late than never," she went into her routine, and evidently the audience forgave her late appearance.

Elinore and Williams were programmed for the next spot, but it was the Caits Brothers who made their appearance instead.

The two start with some talk, following the appearance of one from the audience, stating that he was late. The talk is evidently more for the purpose of lengthening the act than for real comedy purposes, as their specialty is clog-dancing. At any rate, the talk could be stronger as far as material is concerned. Their dancing is very good and went over with a bang.

Elinore and Williams did "Wanted a Cook," a comedy skit written for them by James Madison, which, by the way, has eliminated a lot of the lines the act has been using for years and given them a lot of new material. True, some of the lines are being used by some other acts, such as "I bet it bothered your grandmother," and others. Sam Williams was handicapped by doing two numbers which were done here last week, the first a "Michigan" number, sung last week by George Watts, and the other being an Eddie Leonard imitation, doing "Roly Boly Eyes," done last week by Julius Marx. Sam's imitation is one of the best yet from a vocal standpoint.

Another stage wait preceded the appearance of Cecil Lean and Cleo Mayfield, and again the orchestra filled in with popular melodies. The two are doing an act called "Rehearsing," the main fault of which is that the rehearsal takes entirely too long. The act could safely stand cutting of three or more minutes and be much more effective. And a lot of the cutting could be done on the "Wife Who Got Fat" song, of which Lean did about eight verses.

Felix Bernard and Sid Townes, whom we reviewed last week at the Broadway, have cut down on the talk, as suggested, with the result that the boys left them applauding after the lights went out. They make a dandy team and should please anywhere with their personality, songs and piano work.

Williams and Wolfus are now using every set the stage can give, from one to full stage, and are funnier than ever. See new acts.

J. Rosamond Johnson, assisted by Peggy Holland, Eddie Ransom, Pete Zabriskie, Taylor Gordon and Leon Abbey, closed the show.

G. J. H.

RIVERSIDE

So they might double at the Palace to replace Kitty Gordon, who was unable to appear at that house on Monday, the Four Marx Brothers closed the show instead of the Burns Brothers, as billed. "On the Mezzanine Floor," the Four Marx Brothers' revue, is, as the programme has it, a one-act "Something," but just what is hard to determine. A little bit of almost everything but not enough of any one thing to brand it, the act is funny in spots and in others lags sadly because of the evident desire to exploit the versatility of the Marx brothers. One or another of them does some special bit every now and then that has no rhyme or reason for its existence. In spite of these inconsistencies, it must be granted that the act is almost always entertaining and, though their abilities are demonstrated without seeming to be called for by the underlying motif of the act, the Four Marx Brothers show themselves to be a versatile quartette.

Preceding them, Mabelle Sherman sang a cycle of love songs with Lucille Jarrott at the piano. Her repertoire includes operatic, semi-classic and a few syncopated, numbers all with love or its variations as a theme. While her tones were generally sweet, at times on Monday afternoon they were very flat.

The Burns Brothers, who started the second half of the bill, received little appreciation, principally because their act contains nothing new or very difficult except one lifting stunt in which the strong man turns over while supporting the smaller man. The first few of their stunts received a very cold reception, though they tried valiantly for applause.

Closing the first half of the show, Harry Holman and Company went over for a great hand and brought almost continual laughter with their sketch, "Hard Boiled Hampton." This is one act that bears repetition, for its humor depends upon neither slapstick nor personalities. Though the two girls who support him do not, by any means, make the best of their parts, Harry Holman's work is so good that their faults are blotted out by his dominance of the stage.

Joe Bennett, in the spot before, was almost as big a hit and brought almost as much laughter as the turn which followed him. Opening on a dark stage, with sounds as though a tragedy were to be enacted, Bennett gets his audience with him when the lights reveal him sprawling in a chair alone on the stage. Thereafter he continues with the ordinary run of minstrel material, better done and much more amusing than the ordinary run.

The Lovenberg Sisters and Sime Neary went over very well in the third spot. The girls are fine dancers and work with speed and much grace. Neary is a capable aid, he sings and dances quite well and he handles the lariat commendably. The act possesses, in addition, humor in its own that is drawn from two comic dances done by the sisters.

Ann Ford and George Goodridge, unlike "Hard Boiled Hampton," suffers from repetition. When the writer reviewed the act several weeks ago at another house he remarked that the act had the germ of an excellent idea and some very good material, but that the performers did not do their bits as well as they might have been done. This impression is strengthened by a second audience. Goodridge's singing is at all times weak, but he carries the business off fairly well. Miss Ford is consistently better.

Though lariat swinging was the principal part of her act, Dallas Walker, who opened the show, also showed herself a singer and dancer of some ability. She opens in one with a song and dance in front of a curtain in which is a screened window. The dance done, she goes behind this and announces that the next scene is to be a ranch, which is shown by the rise of the curtain.

J. G.

VAUDEVILLE

BROADWAY

Two weeks ago we mentioned that the house had one of the poorest shows in weeks, but if it is possible for any theatre, charging the prices that this house does, to put on a poorer show they'd have to go and hunt pretty far to be able to beat this layout for poor entertainment. The fact that business is poor and the house can't pay good acts wouldn't make any reasonable excuse, for it is impossible to draw good business into a house with a poor show. It was only when the shows started to fall off in quality that the business started to fall off in quantity. Give the patrons a good show and the business will be good.

Out of seven acts on the bill, three could only be called better than fair, or only just fair. The only one that was really worth being booked into a house that charges seventy-five cents admission was the Seven Bracks. The other two were the opening and closing act, consisting of Harry Price and Spoor and Parsons.

And Harry Price wasn't so very good. Price has ability, but is evidently a poor showman, for his act drags badly until the last bit, which serves to send him off to a half-way decent amount of applause. He drew about four pictures, two of which were poor, one fair and the closing bit, which consisted of changing juvenile profiles to those of an old couple, was the best thing in the act.

Browne, Evans and Earle was the second act, and seems to be made up of a two-man act and a girl single who are just working together under the same billing. As far as being a three-act, the only way in which the act resembles that type of offering is in the billing and opening and closing numbers of the turn. The boys did some talk, consisting of released gags and bits used by other acts. Among those were the McKay and Ardine, "I can't understand a word," with a girl telling that she was a dancer, kicking her leg into the air while speaking. The boys do some fairly good hoofing and the girl does some singing and dance bits of ordinary merit.

Eddie Carr and Company might have been considered a good act were it not for the fact that Carr has played this "Office Boy" act for over four or five years now, especially around New York, and every piece of business is too familiar to get laughs. The fact that we don't include them among the passable acts on the bill is not because of lack of talent, but because of lack of material. It's about time Carr got a new act.

Page and Grey are another team who seem to be content to go along forever using the same old wheezes and bits of business. About the only difference in the act as done when reviewed on Monday night from the way it was done when reviewed some years ago is the fact that the man wore a new suit. And even years ago the act could easily have stood better material, so it doesn't make it any better now.

The Seven Bracks were easily the best act on the bill, which isn't saying very much for the Bracks. Not that they don't do a good act, for they offer a remarkable Risley and tumbling offering; in fact, one that can be called the best in the business.

Carson and Willard were another mystery as to how an act of their calibre ever got into next-to-closing spot on a so-called big time bill. (Big time should feel insulted.) They are a good small time act, but that is about all. The only new thing they showed was a horoscope chart and bit in place of the "Cost of Living" bit they formerly did.

Spoor and Parsons, a neat-looking couple, closed with a short, snappy and effective dance offering. The two scored one of the biggest applause hits of the show.

G. J. H.

SHOW REVIEWS

EIGHTY-FIRST ST.

After seeing the show, we knew why Manager Lewis said that he was glad to get back to New York. Marguerite and Alvarez, "aerial entertainers," opened a bill that was short, sweet and quite faultless. Alvarez was in street clothes, while Marguerite wore an abbreviated costume, both performing on the trapeze, doing stunts all their own. The best ones were those with the aid of a short ladder, which was balanced on the trapeze, and Alvarez, when he balances himself head down on the bar, his partner hanging down suspended from one of his arms.

"Maxie," who successfully holds his own in any spot, followed with his offering of song, monologue and dances, specializing on the latter, in which he excels many doing his style of act. Though the heat is a serious handicap to those whose act depends on much physical exertion, Maxie danced well, showing some new steps at the finish, and closing to a good hand.

One of the best revues done by boy and girl that we've seen in some time is the act of Elsie Pilcer and Dudley Douglass. They open singing a duet, the girl retiring to make changes, while Douglass held the stage, filling in the intervals between Miss Pilcer's appearances with clever songs and monologue. Miss Pilcer wore several stunning creations, elaborate to the extreme, and did a few steps or song, each time making it short and sweet, rolling her eyes and delivering a few notes like a steam caliope, which absolutely deleted any dull moment that may have tried to enter the act. The next to last skit was a French bit, Miss Pilcer wearing an oblong hat, about three feet long, and Douglass a trick mustache, was bright and clever.

In "The Junior Partner," by Rupert Hughes, William Gaxton and company have a clever vehicle, that goes over with a bang. Gaxton as the happy-go-lucky fellow who is at the end of his rope, but doesn't let it worry him; Jack Pierce as Jim Basset and James Hester as Dinwiddie, all do admirable work. Though everything is going wrong with Jepson, played by Mr. Gaxton, it ends up with the sale of 60 per cent of the stock of a defunct railroad which his father has left him, to Dinwiddie. Jim Basset, who helps him put the deal over, is a college chum of his, but just now he is a sandwich man, wearing an illuminated full dress shirt with an advertisement on it. The comedy, of which there is plenty, is put over fast and furious, and the climax brings considerable laughter.

Craig Campbell, tenor, assisted by Hector MacCarthy at the piano, sang an operatic selection as an opening song, which he followed with three classical numbers. He closed with Tosti's "Good Bye," after a solo on the piano by MacCarthy. Mr. Campbell's powerful voice is rather throaty, but his diction is remarkably clear and the efforts of himself and partner were sincere and serious. Received the most solid applause of the evening, but did not sing an encore, taking numerous bows until the next act was due.

The Cameron Sisters, Dorothy and Madeline, closed the show with their dancing act, "A Study in Rhythm," assisted by Edwin Weber at the piano. After Mr. Weber started at the piano, the girls appeared singing a duet, in which they acknowledged that harmony was not their forte, and danced gracefully and well. They were clad in costumes of canary yellow material, minus backs, and hats of the same color. There followed a single by each of the girls as ballet dancers, and closed doing a double, in a fetching costume made mostly of beads.

William Gaxton joined the act at the close, playing a duet at the piano with Weber.

AMERICAN

The Humberto Brothers, dressed as two clowns, gave a gymnastic exhibition, concluding with a back somersault by one of the brothers from a small platform about twelve feet high, to the shoulders of the other brother; the act does little else and stalls.

Eddie Barto with his novelty milkman opening, talk-singing and dancing, registered strongly, particularly with the dancing; most of the talk not getting much, and is rather of the gaggy order. His impressions of dancers included Granville, Frisco and Pat Rooney, the "bells" in the latter, sending it over to good hands, that were well deserved.

Rogers, Bennet and Traps stopped the show mainly through the child prodigy of three years with the stage cognomen "Traps," who certainly is a wonder; see "New Acts."

Lambert and Fisch have an act in which the man does quite a part of the act prior to the appearance of the woman, which is a mistake; the nut comedy drew laughs, as also did the appearance of the woman without noticeable makeup and no style in her method of dressing. Lambert, in referring to her, said "Her face will save her many a kiss." A lot of burlesque material was indulged in that went for laughs at this house, but is small-time hokum, and the act is unnecessarily drawn out by the burlesque on Mme. Butterfly, perfectly good music being spoiled by the trap drummer in the orchestra working ludicrous effects.

"Ten Feet" consisted of eight male and two female feet. The act will be reviewed in detail in another column. They went over well, closing the first half.

Peel and Corwin, two men, registered quite strongly with the rendition of a number of popular songs, one having a good, clear, high tenor voice, almost a counter tenor, and the other a baritone with a base quality, and also a good falsetto, which was utilized a couple of times with good effect.

The second chorus, with the tenor standing in the background, singing "piano," and the baritone reciting the words in melodious and harmonious cadences with the use of the falsetto referred to for the finish, was a clever piece of work, and rewarded with strenuous applause, which sent them over to a good encore; a published waltz number was used.

La Coste and Bonawe have a clever sketch, due mainly to the skill in handling. The man is excellent, being most natural, and playing the part of the hen-pecked husband to perfection. The woman does a good shrew; she is affected, possibly by way of contrast, but seems to stress this a little too much at times. If the finish of the act could be rewritten from the time the man returns for the last time, with more action-building climax and a stronger punch for a tag, the sketch would be improved. As it is, the offering would do nicely in the medium houses in a spot.

Murphy and Hewitt, recently "caught" at another house, went over better when reviewed here, but the second impression does, in the opinion of the writer, not differ from the first, which is given in detail under "New Acts."

Class, Manning and Class have not the first wire act in which "class" has been shown, but have one of the best especially the dancing on the wire, which is the very best ever seen by the writers.

Although no wig was pulled, the apparent girl doing the very clever work, looked to be a female impersonator. Very skillful was the jumping of the rope and the splits done by the other girl (?), but it was the Russian steps, slides and other dance feats accomplished better on the wire than many do on the ground, that told the tale. Act is worthy of the big time.

H. W. M.

NEW ACTS

(Continued on Page 12)

WILLIAMS AND WOLFUS

Theatre—New Brighton.

Style—Comedy.

Time—Twenty-five minutes.

Setting—Specials, "one" to "full."

Herb Williams and Hilda Wolfus, having shown the production world the dress with the window shade, the piano with the beef faucet, and the "Spotlight," are back with those props, incorporated with a lot of new material, which makes them funnier than they ever were.

Williams still appears in the same make-up, which seems to be an unnecessary remark, for he certainly wouldn't dispense with it. Hilda Wolfus is actually double-crossing Herb, by taking on weight and even looking pretty, with her hair bobbed. But even despite the added flesh, Miss Wolfus is still thin enough to be used in the candlestick gag, where Williams finds her standing behind it.

The act opens in "one," with Williams doing an announced imitation of Raymond Hitchcock, which resembles Jimmy Hussey. A "hoke" orchestra leader right in front of him, conducting the orchestra, with a baton over three feet long and an inch wide. He wears a wig and mustache. Before that scene is over, Williams has broken the baton, a cane, and a baseball bat over the leader's head, who has apparently been unaware of anything that has happened.

Another new bit is done in "two," with Hilda Wolfus and a poodle dog, and Herb Williams tied to a big canine, the breed of which we couldn't discern through the bird cage which the dog wore for a muzzle. Incidentally, Williams wore a big heavy fur coat, and ear muffs.

The "Hark, Hark" recitation follows. The next scene is in full stage, with a baby grand piano on one side of the stage, next to which is Hilda Wolfus, posing as a piano lamp, and on the other side is the old prop piano used by Williams. She does a recitation to the poor abused piano lamp, in the midst of which she is pulled off-stage. Williams is announced as some great pianist with a Bolshevik name, and then the old piano hokum, with the attempts to play standing on his head, is given. This time, more has been added, for not only the stool, but the entire piano comes apart. The legitimate piano work is done on the baby grand and is the closing bit of the act.

The act loses out at the finish, for the simple reason that Williams gives them entirely too much. He should cut part of the act, and leave them wanting. With this done, it will undoubtedly be one of the biggest laughing hits in vaudeville, which the team always were.

G. J. H.

WILCOX IN NEW SKETCH

SYRACUSE, July 16.—Frank Wilcox, who played in stock here some years ago, will be seen at Keith's Theatre next week with a new playlet which is called "Listening In." He has been using another vehicle which he wrote up to now, called "S-sh."

The supporting company of his new playlet consists of Charlotte Robertson, Margaret Lewis, Orris Holland and Edward Mannery.

LECTURER SIGNED FOR PALACE

Mrs. E. Hatheway Turnbull, lecturer and welfare worker, has been signed to make her debut in vaudeville at B. F. Keith's Palace for the week of August 1. Mrs. Turnbull will lecture on "How Our Animals Help Us," using over 2,000 feet of animal motion pictures to illustrate her lecture.

VAUDEVILLE

COLISEUM

(Last Half)

A fairly large audience was present for the opening matinee, and in it, quite a few kids, who found the Nathane Brothers offering a treat, and laughed and applauded harder than any of the grown-ups did. In fact, the kids' enthusiasm seemed to spread to their older guardians, and the tumbling and gymnast work of the two brothers was given a very nice reception, all through and at the finish of the act.

It put the audience in good humor for the rest of the show, and for a number two act, Foley and Le Tour were also treated exceptionally well. For that matter, Foley and Le Tour do an exceptionally good routine for an act on in number two spot, doing a routine of songs in pleasing voices, with some clowning by Foley being effective. The press department of the Moss theatres might make a note that the act's name is spelled Le Tour, and not Le Ture, which we found on the programs, this being the second house in which their name was spelled in that manner. The enunciator carried the correct spelling.

Harry J. Conley, with Naomi Ray, who was not given any billing outside of the usual "and company," although she certainly merits equal lettering with Conley, went through the familiar routine. The merits of the act have already been mentioned in these columns several times, but we doubt if the musical setting and the scenery and lighting effects have been given the credit they deserve. The music was made all the more effective because of the manner in which Raymond Matthews, the act's own director, conducted the orchestra here. Matthews was seen with Hyams and McIntyre during the past season and handled the musical end of their act.

Jack McGowan held top-lights in billing on the strength of his "Mary" record. McGowan did very nicely here with a singing routine which will be reviewed in detail under "New Acts."

Stan Stanley is still doing the same "Intruder" act which he formerly did, with a change in the opening part of the act, and the interruption, the change being for the better. The act is still good for laughs, as evidenced here. Mrs. Stanley was absent, being confined to her home as the result of a recent operation.

Kokin and Galetti closed the vaudeville with their "wop" comedy and the monkeys, the latter really being the punch of the act. The line "I gotta da lice" is still retained in the act. There is no laugh value attached to the line, and if it is being done with the intention of showing vulgarity, the bit is successful. G. J. H.

REGENT

(Last Half)

Spoors and Parsons opened the show with a dancing act whose members charmed even if the turn itself possessed little of novelty. The two take such evident pleasure in their work and in being with one another, and their demeanor is so pleasant and their work good enough to give them an opening spot on a bill in the bigger time. With more spirited dances and another song or two, their winning personalities would earn them even better spots.

Margaret Ford, in the second spot, presented a contrast to the preceding turn with the same act that she has been doing for some time. If the writer is not mistaken she has changed her repertoire somewhat, but the act remains virtually the same. Her low-voiced singing is particularly good and her change of voice presents a great enough contrast to send her over for a good hand.

Following in the next spot Vernon and his brood drew a very fair round of laughter and a good hand at the close of the turn.

Vernon operates with five more dummies than the average ventriloquist and shows more versatility in using another voice for each dummy.

The Werner Amors Trio offer, if nothing else, variety. The act opens with a paprika flavored variety of slap-stick in which two men—the mold of whose features is Spanish—and a stately brunette beauty of the same cast are involved. While the younger man—the comedian in the act—flirts with the girl, the other juggles a hat, a cane, and a ball. Then the trio juggle pillows, but not before the younger male had taken the opportunity to draw some comedy by throwing them into the audience.

The fifth spot showed a comedy turn that drew laughter—uproarious at times—and offered variety at the same time. Lang and Vernon work very well together and put their stuff over with a punch every time.

The closing turn, billed as an "Artistic Treat," was every bit of that and interesting as well. It held somewhat better than posing turns usually do, perhaps because the groups were simpler. The groups remained unidentified in spite of cards which were placed on the stage to name. Though someone from the wings changed the cards with every group, no light was thrown on any card but the first, in spite of several protests from the audience. J. G.

PROCTOR'S 5th AVE.

(Last Half)

Opening on a dark stage, with dark violet curtains at the rear, and snow-covered balustrade showing when they were parted, and snow-covered crags showing beyond, Else and Paulsen presented one of the most artistic skating—ice-skates in this case—turns the writer has seen. There are several things in the act, however, that might better be remedied. The act would be improved greatly if the toe dancer were eliminated and the act shortened thereby; and it would go over much more strongly if they closed with the Apache dance instead of the whirl. The act could easily play the big time.

Deceptive at the start as to the nature of the act, Espe and Dutton put over an ordinary acrobatic and strong man turn for a better hand than it might otherwise get. Their rube comedy and their dancing are not so good, but they aid the turn by adding novelty. The balancing and catching of two bottles and an iron ball done by the slighter man is, perhaps, the best stunt in the act.

"A Brittany Romance," indulged in by Lee and Cranston, was a sketch portraying an improbable romance between an American soldier and an American girl, posing as French. Aside from the singing and the very good and fluent French from the young lady, the act is slow.

John W. Ransone, in the spot, put his monologue over for a great number of laughs, though it lagged in spots. He put his stuff over with a punch, but some of it is almost impossible. However, it must be said that some of his material, which is for a better class audience, went right over the heads of his house.

Cantwell and Walker showed themselves good showman and woman and sent their material over for a laugh every time. Their comedy never drags, principally because Cantwell gives his material just the right twist when it is needed. Their English-French song was pleasant and entertaining. The best part of the act was a satirical curtain speech by Johnny Cantwell, in which the shadows of certain speeches usually made by other prominent performers were apparent.

After this followed forty minutes of one of the best and most colorful revues in vaudeville. The Fanchon and Marco Revue deserves a complete review for itself, for it is a very complete vaudeville show in itself. It has colorful scenery, much better dancing than is usually seen in vaudeville, pleasant singing and a pair of very funny comedians.

The revue opens with a forest at twilight scene in three, in which a group of girls do a symbolic dance very well. This scene closes with a gypsy dance in which Fanchon and Marco take part. Incidentally there is revealed a solo dancer of no mean merit.

The curtain goes down and Nelson and Chain come riding in from either side, each on a tricycle. Their comedy is refreshingly funny and their singing bears up with it.

Next is revealed another scene in three, showing rocky crags with a cave opening in the center and a waterfall to the right. On a rock to the right stands an Indian lookout maintaining a rigid pose while from the cave file the girls in Indian attire, each bearing a spear. Their war dance, the best symbolic dance the writer has seen in vaudeville, is followed by a solo dance by the lookout, who resumes her position at the close of it. Throughout this dance is heard a low chant which creates a very artistic effect.

With the fall of the curtain, a girl in black sings and does the appropriate dance turns. The musical director then does a cornet solo from the orchestra pit; and then Nelson and Chain come out again. They do a satirical mind-reading and fortune-telling turn that is hilariously funny and follow that with some comic singing.

The final scene, also in three, is rather bare with a piano in the right background and Marco seated on the stool. He plays his violin while variously attired dancers pass in revue. Then Fanchon and Marco dance together, while Marco plays the violin, a very unusual performance, and the girls sing a dinner conversation.

Altogether this is one of the best, if not the best, vaudeville revues of the year. Muriel Stryker, the solo dancer, is an unusual performer, and scored strongly. Pretty girls, good music, excellent dancing and two very good comedians should send this revue for a great hand in any house. J. G.

NEW AGENCY FORMED

ALBANY, July 15.—The N. A. C. O. Amusement Company of Manhattan, a concern capitalized at \$250,000, was granted a charter today by the Secretary of State for the purpose of furnishing theatrical entertainers and maintaining a booking agency. The promoters and stockholders are Leonard Bonneau, Charles P. Carroll and George Feinberg, 49 Broadhurst avenue, New York City.

JEFFERSON

(Last Half)

Harry Price, the cartoonist, opened the bill, drawing a variety of cartoons, comical and otherwise.

Frank and Milt Britton followed with their musical act, being equally at home with the piano, cornet, trombone and other instruments, both doing singles at times, as well as duets. They are a neat appearing couple, who dispensed their wares to the best of their ability despite the humidity. They close giving an "impression" of Ted Lewis and his band playing a blues number.

Henry B. Toomer and Company were next with their humorous sketch, the locale being a real estate office—the kind that sells lots under the sea weed. Toomer opens with an auctioneer monologue, the girl coming in later as a deaf and dumb stenographer in search of a job. She reads his lips and her performance as a deaf mute was very clever. The skit ends with the supposedly deaf girl calling up a woman acquaintance of her employer and telling her that she is the latter's wife and to beware. This after overhearing a telephone conversation. She tells the real estate agent that she belongs to an organization for saving homes, etc. He tells her to go up stairs and try it on a competitor but she informs him that the "competitor" sent her down to try it on him.

Ardath and Dae, recently reviewed under "New Acts," have improved their act considerably since reviewed. A piano has been added, and Miss Dae plays and sings at that instrument. After a song by Miss Dae, who accompanied herself on the violin, there was some dialogue, followed by the closing bit, a Kentucky number. Miss Dae has shown a marked improvement in her stage presence, as well as her singing.

"Three Chums," sang several songs to a good hand, their act seeming to be just what the audience wanted about that time. The three men have a place drop in "two," which passes as a room in a club. They have a good way of entering and making their exits, etc., and their songs are appropriate.

Milt Collins, monologist, handed out his political monologue, which was good for many laughs. The first half of talk touching on early Colonial history of the U. S., is rather a delicate subject to be treated in the vein that Collins does. It seems as though he could choose stuff that would go over just as well, without, for instance referring to the original Stars and Stripes as a petticoat, which was waved, the soldiers flocking after it because all men run after petticoats, etc. The last half of the act went over well, but it runs so long, it loses some of its punch.

Amaranth Sisters, assisted by two men, closed the bill with their presentation of a variety of dances. The men acted as men servants who drew the curtain for the dancers, filling in the interval with some acrobatic feats. Later they joined the girls in a novel dance, the men trying to find the girls, who danced in and out of a pair of doors, in a dressing screen-like contraption. M. H. S.

CITY

(Last Half)

The Hamiltons, a skating act, man and woman, opened the show and were followed by Davis and Chadwick, a colored team of two men, who sing, dance and talk, concluding the turn with "He's in the Jail House Now."

Dunham and O'Malley, fellow and girl, whom we have reviewed several times, went over well at the supper show considering the sparsely settled auditorium. The fellow works with a will and the banjo-like finish helped the hand.

Jules Della Rosa, assisted by Adelaide Zardo at the piano, whom we reviewed at this house but a few weeks ago, went over fairly well. The youthful violinist is an artist for one of his years, who will improve in time.

Tom Mahoney, in a monologue, proved a laughing hit; his introductory remarks were humorous and his impression of Monahan conducting a brick-layers' meeting, a scream. The "gang" song used for a finish, "All Those in Favor Say Aye," was a punch, the audience responding with alacrity.

"The Dance Surprise," which is not so much of a surprise as either the dancing or the fact that the female impersonator pulls his wig at the finish, filled the next spot. We "caught" the act several times and a detailed description has been given in these columns previously.

Murphy and Hewitt, two fellows with good memories, but who have not culled their talk from any one act, followed. See "New Acts and Reappearances."

The Six American Whirlwinds was formerly billed as the Romas Troupe. They "talk" mostly and engage in some puerile talk; none of the boys know how to put it over. Better confine their efforts to their specialty of acrobatics and above all cut at once the very unrefined business of wiping their fingers on their coats, after holding their noses in the Hawaiian guitar imitation. H. W. M.

HAMILTON

(Last Half)

Between a "Dance Contest" and a "Movie Contest," held on the same evening (Thursday), those who stayed to see the feature picture were fortunate to get out before midnight, for both contests weren't over until 10:45, and the feature, "Not Guilty," ran for over an hour. It might be proper to give a little credit to the orchestra here under the direction of William McElwain, who had a very hard show, every act requiring the services of the leader and orchestra, giving them hardly any rest all through. In addition to playing the show, they also had to play both contests, and the feature picture. This made over three hours of continual playing for the orchestra, giving them only two and three minutes of rest every now and then.

The only act on the bill which didn't do any singing was the opener, consisting of the Carpos Brothers, who did some very good acrobatic work, featuring head to head stands all through the act.

Boyle and Bennett were not permitted to leave until they had taken an encore number, after doing their eccentric dances and songs. The singing portion of the act is somewhat weak, but as most of the songs are used as introductions to the different dances, that is to be overlooked. Their dance work is very good.

Newell and Most tied up the show, being recalled after they had taken an encore and after the lights went out, making a legitimate stop. The two do a neat, entertaining act, and while their talk has nothing remarkably clever, it more than suffices, especially as the punch of their act lies in their singing.

"Annabelle" is a revised edition of the tab which played around a few years ago under the name of "Olives." Greene and Havel are credited with revising the book, and have done remarkably well. The settings are also different than in the former act and an improvement of more than one hundred per cent. The Crane Sisters aren't featured in the act, but are one of the strongest punches it has with their specialties. Billy Kelly handles the comedy excellently, and Rex Dantzier does the juvenile, singing most of the numbers in the act in very good voice. Helen Wilson is also attractive, and does more than nicely in an Ann Pennington imitation. Laurette Rhoades is the golden-haired ingenue, with a pleasing soprano voice.

Coogan and Casey were reviewed last week. The act went much better, but there still can be no excuse for the line, "I can't warm my feet on the back of a memory in Winter," which isn't only suggestive, but plain dirty.

Lillian Fitzgerald also did much better than when reviewed the week previous, for the simple reason that she gave a much better performance.

The "Movie" and "Dance" contests followed, being a riot of laughs. G. J. H.

PROCTOR'S 23rd ST.

(Last Half)

Alero, a gymnast, did some clever hand stands on a variety of objects and concluded his turn by jumping over low hurdles on his hands. Alero sells his act well and is a good opener for the medium houses.

Burnham and Means, one portly girl, the other not nearly so portly, sing a number of songs and engage in some talk in "one."

The portly one plays piano accompaniments for a couple of the songs. The act would be improved by getting stronger numbers with more of a punch.

Anderson and Young presented a burlesque Shakespearean skit which started off very well but petered out toward the end and lacks a good climax to send it over. The "nance" business should be eliminated and something else substituted. The three persons who took part were capable and the set looked impressive.

Keating and McCay, who were formerly billed as "Tom Sawyer and Huckleberry Finn," put the act, which we have described in detail several times, over to hands and took a number of bows.

Harry and Anna Seymour, whom we have also reviewed several times, held them nicely in the next spot, but only went over fair at the finish. The outstanding feature of the act is Miss Seymour's imitations and the "Kissing Cup," sneeze recitation, which was done by the late Clifton Crawford. Miss Seymour does it very well and her personality, manner and refinement throughout the act, are noticeable features.

Little Jim, the bear with a ring in its nose, to which is attached a rope and upon which the man exhibiting the bear pulls to make the animal do a variety of stunts, in addition to which a plentiful use of a whip seems necessary, closed the show. Quite a few persons "walked" on the act, mostly women.

We have reviewed the presentation in detail before and still think it an affair for a small time, small town, one ring circus, that is, if a bear must be yanked around by the nose. H. W. M.

VAUDEVILLE

LONG AND VERNON

Theatre—Jefferson.
Style—Singing, talking and dancing.
Time—Eleven minutes.
Setting—In "one."

The man, in semi-comedian make-up, dances across the stage, soon followed by the girl, looking neat in a gown of black, iridescent material. After watching him perform for a minute, she gets into an argument with him, which has neither rhyme nor reason, and he does a burlesque on an esthetic dance, and there is talk about her hiring him. This is followed by another argument, the man launching into a Yiddish accent. The conversation was on the old-style line of hokum, such as the man saying conflicting things while the girl is endeavoring to get some information out of him: "The salesman," "What salesman?" "The boss," "What boss?" "The barber," etc. The next bit was the man ordering stuff from the kitchen a la an East Side waiter. They closed with a song, the girl's voice being fair, while the man got along by whistling. A man with his fingers crammed into his mouth, bringing forth an ordinary whistle that some do without all the fingers, is not a very brilliant sight. He also whistled some notes to the orchestra leader, giving the audience to understand that he was fixing it up with the girl for the leader.

The girl played her part well, while the man gave a mediocre exhibition of small time comedy. They might do well to get some up-to-date, cleaner material.
M. H. S.

WADE BOOTHE AND CO.

Theatre—Proctor's 23d Street.
Style—Singing.
Time—Nine minutes.
Setting—"One."

The "and Co." consisted of a male pianist, accompanied by whom, Wade Boothe, a tenor, sang a number of songs. The first was an operatic selection which was followed by an Irish number entitled "How I Envy McGinty," which is, in idea, the same as "Oh, Lucky Jim," sung years ago by Dan Daly, the Tallyho Trio and others.

A kissing song followed, Boothe being flat at times, which may have been due to nervousness.

"Sunrise and You" was the next and concluding number in which Boothe at the finale took some robust high tones.

Boothe should correct the habit he has of singing out of the side of his mouth and twisting it into ludicrous shapes. Observing himself, as he is singing, in a mirror, would give him an idea of the way it looks "from the front."

H. W. M.

MURPHY AND HEWITT

Theatre—Audubon.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In "one."

These two men were evidently very surprised and very much put out to find that the audience didn't laugh at most of their material and undoubtedly put them down as "English." But when a couple of performers come out and pull gags as late as "I got this tie from abroad" and "How can a dead cat smell?—Oh, terrible," and expect an audience to laugh, they are taking too much for granted.

These aren't the only Joe Millers in their routine. In addition they have quite a few lines done by other acts, such as the "Pick Up" bit and the Klein Brothers' "difference between an explosion and a collision."

The pair undoubtedly have the ability to handle better talk than this, and they will never get anywhere with their present routine. The singing, especially of the ballad, is good.
G. J. H.

NEW ACTS AND REAPPEARANCES

MARY SPOORS & PARSONS

Theatre—Jefferson.
Style—Dancing.
Time—Seven minutes.
Setting—In "two."

They open, singing a duet, the voices not very good, Parsons looking neat and cool in white flannel trousers and blue serge coat, Miss Spoors wearing a dainty dress of pink silk and chiffon lace. After the song they danced about the stage, each doing a cartwheel at the close.

The rest of the act was a repetition, with a few variations, of their first dance. Miss Spoors starts as a single for their next bit, wearing a gown of green silk. She is on but a half minute when joined by her partner, that dance closing with the girl being carried out by the man. There was another dance, with a few swinging and lifting stunts attached, as well as some good acrobatic features by the girl.

The pair dance well together and will probably improve as they go along. The act is quite short as it stands and could be helped considerably if one or both of them would do a single long enough to lend a little diversion and give it some personality and class. Both dancing together all the time makes the performance somewhat monotonous and gives the impression that either one would be lost if they had to hold the stage alone for longer than a half minute. Their performance is above that of the average dancing team doing the three a day.
M. H. S.

ROSE GARDEN

Theatre—American.
Style—Singing and piano.
Time—Ten minutes.
Setting—"One."

Rose Garden looked neat in a gown of lace net over pink trimmed with blue baby ribbon and wearing a pink hat.

After an introductory number she did a published rube number in which she displayed good enunciation and diction.

A burlesque of an eccentric classical pianiste followed, and then a "Jazz Hound," in which a rag was put over with considerable force and noise to a hand.

Another published number followed during the rendition of which Miss Garden interpolated the spoken phrase, "stick around and chase shickers," which was unnecessary, as was also her use of the word "schlimiel," neither of which got even a ripple of laughter nor any recognition from the audience whatsoever.

A medley was used for a finish and let Miss Garden get away to a very weak demonstration on the part of the audience, seeming more a courtesy than anything else.

Elimination of the phrases and words referred to, a better finish and more punch subsequent to the piano work, would help a whole lot.

Miss Garden has personality and the ability to sell, had she the proper material, which is not the case at present.
H. W. M.

ALERO

Theatre—Proctor's 125th Street.
Style—Equilibrist.
Time—Ten minutes.
Setting—"Two" (special).

Single man, doing a routine of equilibrist stunts, consisting of walking and balancing himself on his hands, balancing on different apparatus and featuring two hurdles, taking the jumps on his hands. Just an opener or closer act for the three a day.
G. J. H.

JACK MCGOWAN

Theatre—Coliseum.
Style—Singing.
Time—Sixteen minutes.
Setting—In one.

McGowan has already been seen in several musical comedies outside of "Mary," but since the "Love Nest" number, which McGowan did, became a hit, he has decided to take advantage of it and enter vaudeville. His relationship to the show and to the song has evidently been given quite a little publicity, for he was given a very nice reception on his entrance here.

McGowan is assisted by a pianist, who makes his entrance before the singer does. The opening number is a sort of parody on "Love-Nest" and "All By Myself," telling of the closing of the show, and George M. Cohan's retiring from the producing business. "Help Me" and "Never Play With the Heart of An Irishman" follow, and McGowan leaves the stage to the pianist, who does a solo of popular melodies.

A follow-up number to "Love Nest," written by himself, is then announced by McGowan, who sings the number, called "Birds of a Feather." Two other songs were used for encores.

McGowan makes a neat appearance, has a likeable personality and pleasing voice. He will do well in most houses, but unless the proper amount of publicity is done, he'll need an early spot in a big time theatre.
G. J. H.

JACKSON AND GOLDEN

Theatre—Audubon.
Style—Singing and piano.
Time—Twelve minutes.
Setting—In "one."

These two chaps have a really pleasing act, but one which is badly handicapped by the opening song, telling of how they came from production into vaudeville. One of the duo does the singing and the other stays at the piano.

The singer seems to have a natural tenor which he spoils by giving it too much of a nasal effect most of the time. On the high notes his voice assumed a pleasant tone in falsetto. His first medley consisted of "Vesti la Cuba," from "Il Pagliacci"; "Macushla," "Sweetheart" and "Carry Me Back to Old Virginia," announcing before each bit the number sung by Caruso, John McCormack, John Charles Thomas and John Steele.

The pianist rendered an exceptionally good solo in playing "Whispering," first as originally written and then as a nocturne by Chopin, and in "Hungarian Rhapsody" style by Liszt.

"Roses of Picardy," sung somewhat too fast, was the closing number. It was effective here, but with the proper tempo would be more so.
G. J. H.

MOORE AND FIELDS

Theatre—Proctor's 125th Street.
Style—Black-face.
Time—Twelve minutes.
Setting—In "one."

James Moore and Edward Fields are the full names of the team, according to the enunciator. Both appear in black-face, opening with some talk that contains little or no laughs. One does a fairly good waltz clog and incidentally later shows some good ability in a buck and wing which he put over effectively.

The talk throughout the act is weak. The song, "He's in the Jail-house Now," is one of the oldest numbers to be used by black-face acts. At best the act will do for the small time only.
G. J. H.

WYNNE SISTERS, DOROTHY BROWER & PAM LAWRENCE

Theatre—Proctor's 125th Street.
Style—"Melodies and steps."
Time—Fourteen minutes.
Setting—Full stage (special).

These four girls have framed a pleasing act, with a bit of a plot, but which is routinized mainly to show various specialties by the girl. The opening number consists of a song, telling how they are through with men and set about proving that they can enjoy themselves without the company of the unfair sex.

At the close each comes on and announces that their sweethearts are calling and they are going to leave. This constitutes the plot and disposes of it.

The specialties are done by the sister team, who do dancing, some singing by one of the girls and piano and saxophone work by the fourth.

The dance specialties are done nicely. The singer has too much of the cabaret style in her work and should try to eliminate it. The other plays the piano and saxophone in fair manner.

When reviewed, Ray Hughes, of Hughes and Merritt, clowning continually in the act, which added some comedy, but whether both acts will play together, so as to allow for the clowning to stay in the act, is doubtful. At any rate, the act will do for a nice flash on the better small time.
G. J. H.

JEROME MERRICK AND CO.

Theatre—Proctor's 23d Street.
Style—Sketch.
Time—Fifteen minutes.
Setting—"Two."

Another one of those sketches built around the idea embodied in "Young Mrs. Winthrop," in which a young fellow and his wife come to the office of a judge or attorney to get a divorce, and in which at the conclusion, through reference to a baby boy, the two are reconciled.

In the play the reference was to the division of a grave and in the numerous sketches, with the exception of one reviewed recently, the child has been brought to life as it were and the discussion anent the halving of the child takes the place of the former reference.

This is at least the fifth sketch seen this season built around this idea, and it seems odd that with the hundreds of older book plays this particular one has been singled out for revamping and presentation.

The company was neither better nor worse than the several others seen, the idea being small time, lacking novelty, punch and originality of idea and construction.
H. W. M.

VERNON

Theatre—Jefferson.
Style—Ventriloquist.
Time—Twelve minutes.
Setting—In "one."

Vernon is a performer who gives a very creditable account of himself, considering the fact that he is blind, which is a severe handicap. He stands in back of a large parlor chair upon which are arranged six manikins that carry on the usual conversation, comical and otherwise. He sings a couple of old-time songs toward the end of the act and closes with "Just a Song at Twilight," singing both in a falsetto and bass voice.

At the close of the act the chair, which has a cord attached, is drawn off the stage by some one in the wings, Vernon moving along at the same time. This is the first time that it is apparent that he is blind, there being no announcement to that effect. Incidentally, here is one actor that might have been led out for a few bows but evidently refused to take them.
M. H. S.



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LIFTING STAGE MATERIAL

Vaudeville offers more opportunities for the lifting of stage material than any other branch of the theatrical profession and week after week many acts use the best jokes, songs and "business" of others, with impunity.

Not only are parts of the turn appropriated at times, but in some instances the whole act is taken from those who have paid for the material, and who seem powerless to prevent the unauthorized use of their stock in trade.

Some years ago there were the Rice Brothers who were known to do "everybody's act," but in latter years we have rarely seen as flagrant a disregard of the unprofessionalism of using what does not belong to them, as a team playing at a local theatre who did an act that was not culled, but taken almost intact, from an act playing the better houses.

Eliminating the ethics of the matter, the acts rarely realize that in actually using what does not belong to them, they are not only hurting their fellow performers, but are, in reality, injuring themselves, for the comparisons inevitably made, always react against the copyist.

Harrigan was probably the first "Tramp Juggler," at least he originated a style that hundreds of others copied, none of whom ever managed to get anywhere with the replica.

Everhart, the hoop roller, was another who was extensively copied, but how many others ever made any money out of hoops?

John T. Whitfield created the "Magic Kettle" for which he was paid as high as a thousand dollars a week; there were hundreds of imitations all over this country and Europe, but how much did they get?

A certain blackface performer deliberately took the whole act of another, not only the material, but the "business" style and method of presentation, but is this copyist a success, artistically or financially?

The list might be multiplied a hundred-fold, the answer would inevitably be the same.

Naturally, everyone cannot invent, nor

are those who can write original material in any class but the minority, but if the acts who spend time while they are "laying off," making the rounds of theatres to see what they can appropriate from their fellow performers, would use a part of that time, doing their best to effect improvements in themselves, they would find the going easier, the bookings less difficult, and the remuneration considerably advanced.

GOLDIN MAKES AFFIDAVIT

NEW YORK, N. Y., July 18, 1921.

Editor, NEW YORK CLIPPER,

Dear Sir:

In reference to a letter written by Leon concerning the illusion of "Sawing Through a Woman," which appeared last week in one of the theatrical papers, there are many untrue statements which I wish to correct.

To prove that my statements are not false, kindly note that this letter has been sworn to before a notary public. I challenge Leon to do the same with the last letter he published.

1. With reference to the effect mentioned in Hopkins' *Magic*, published in 1897, I deny the statement that my illusion is a copy of the one described in the book.

2. As to the statement of Leon regarding a discussion with him of improvements, which he denies took place, I claim it is true.

3. As to his claim of the conversation he says took place last November, why did he tell Pat Casey it was last October?

4. In reference to the statement that Leon mentioned the illusion and I said, "That's my illusion, I'm having it patented"—the whole thing never took place.

5. The first time the illusion was ever discussed between Leon and myself, was last March, when I personally told him that I had started to build it, with other effects, in Schubert's shop, last October.

The truth about the offer of \$100 is that Leon came to my dressing room at the theatre where I was presenting the illusion the week of April 25 and made me an offer of \$100, not to discontinue its presentation, but to give him the rights to use it. Arthur Lloyd, the card expert, was among other witnesses present.

Speaking of "principle," why did Leon copy my business of pulling the halves of the box, sawn in two, apart, the business of walking through the space between the halves of the box, the two slides and the effect of the legs and head sticking out, none of which can be found in any book!

Leon made statements to Carl Rossini, the clever illusionist, and his assistant, only recently, that he wished he'd got abhold of it before Goldin did.

Affidavits of this statement from Rossini and his assistant, will be mailed you in time for publication in the next issue.

Yours truly,

HORACE GOLDIN.

P.S.—Would Leon be surprised if I can prove that not only did he not anticipate the building of the illusion last October, but built it ten weeks after I produced mine and but six days before he presented it himself.

Furthermore, not only can I prove the time and place of building, but from his own statement, I know the man who built part of the illusion.

H. S.

Sworn to before me this 18th day of July, 1921. ELLIS SUTTLES, Notary Public, New York County; New York County Clerk's No. 192; New York Register's No. 2171. Commission expires March 30, 1922.

Answers to Queries

M. R.—Henry B. Harris lost his life on the "Titanic," April 15, 1912.

S. M. R.—Annie Yeamans became a member of the Harrigan and Hart Co. in 1877.

Vaud.—"Putting One Over" was produced as a vaudeville playlet by John T. Doyle.

H. S.—Primrose Semon, Marty Semon, and Henry P. Nelson were with the "Taxi Girls" that season.

A. D.—Lewis Waller played the title role in a revival of "Monsieur Beaucaire" at Daly's Theatre, New York.

R. N. Y.—Harry Conner and Olive Ulrich were with "The Opera Ball Co." at the Liberty Theatre, New York.

N. Y.—Mable Hite was the star in "The Cafe Cabaret" at the Fifth Ave. Theatre. Edna Esmeralda was in the cast.

T. D. S.—Ted Marks died at the Hotel Metropole, New York, Feb. 9, 1912, and was buried in Mt. Carmel, Brooklyn.

M. A.—Ann Murdock is the daughter of Teresa Deagle and J. J. Coleman. She appeared with "The Lion and the Mouse Co."

West—Mabel Taliaferro, Joseph Greene and John J. Carrigan were in the cast of "Taken on Credit" at the Majestic, Chicago.

Sixty—Florence Reed was in the cast with Walker Whiteside, when he presented "The Typhon" at the Fulton Theatre, New York.

M. V.—Blanche Ring was starred in "The Wall Street Girl," at Geo. M. Cohan's Theatre, New York. Charles Winger was in the cast.

Circus—May Wirth made her first American appearance with the Barnum and Bailey Circus, at Madison Square Garden, New York, March 21, 1912.

Chat—Henry Miller, Laura Hope Crews, Ruth Chatterton, and Edingham Pinto were among those in the cast of "The Rainbow" at the Liberty Theatre, New York.

S. V.—Mr. Sidney Drew wrote "The Hell Voice," a playlet, in which Mr. and Mrs. Drew played in vaudeville. Doris Rankin, Lionel Barrymore, N. Leonard Howe, Hugh Wynne and S. Rankin Drew were also in the cast.

M. U.—McWatters and Tyson appeared in "Mama's Baby Boy" at the Broadway Theatre, New York. Others in the cast were Will J. Kennedy, Anna Laughlin, Louise Mink, Sallie Stembler, Albert Hart, Junie McCree, and Bobby Barry.

Bway—"The Whirl of Society" was the 1912 Winter Garden production. Stella Mayhew, Clarence Harvey, Jose Collins, Al Jolson, Lawrence D'Orsay, Mildred Elaine, Melville Ellis, Martin Brown, Kathryn Clifford, Davis Cameron, Dalle Dainert and Barney Bernard were in the cast.

42—Frank Tinney was at the "Moulin Rouge" (New York Theatre) in "A Winsome Widow." There were also Harry Kelly, Chas. J. Ross, Leon Errol, Chas. King, Elizabeth Brice, Emmy Wehlen, Harry Conner, Sidney Jarvis, The Dolly Twins, and Mae West.

TWENTY-FIVE YEARS AGO

Horwitz and Bowers, Katie Rooney, The Three Nightons, Lillie Laurel, Tom Mack, Frank Burt, St. Clair and Lorena, and Little Bonnie played at the Chicago Opera House.

Jules Delmar managed Celoron Park, Jamestown, N. Y.

Wm. Steinway was elected president of "Abbey, Schoeffel and Grau, Ltd." Robert Dunlap was the vice-president.

May Howard played a long engagement at Hammerstein's Olympia Roof Garden, New York.

Two musical comedies, four vaudeville shows and four roof garden shows were open in New York City. The other twenty-seven theatres were closed for the season.

Ed. C. Smith opened his Theatrical Exchange on East 14th Street, New York.

Rialto Rattles

THERE IS NO TRUTH

In the report that George M. Cohan is to be seen in Grand Opera next season.

THIS KIND OF WEATHER

Can you imagine acts wanting to be "covered" and looking around for "blanket" contracts?

WE WONDER

Whether Eddie Foy, who will take out the family next season in a show, will sing "All By Myself."

WE'D LIKE TO KNOW

With all the acts using the Stillman case for gags, will someone tell us, does one guide make an Indian-summer?

WILL EINSTEIN PLEASE EXPLAIN

By what psychology a woman on a day like last Friday, elects to wear a heavy black velvet suit and a set of furs?

WE DON'T KNOW

A correspondent wants to know whether Edison's electric doorbell rings?

For current information—ask Thomas.

WHY! OH WHY!

Was De Wolfe Hopper not invited to the V. M. P. A. conference on the Goldin illusion last week, with "Casey at the Bat."

ISN'T IT FUNNY

That agents and others in the theatrical game can't get away from business even when they go for a vacation.

Harry Shea and a party are at "Speculator," New York.

RESTING FOR THE SUMMER

"How much time have you got," was asked of a performer who has been dubbed "The Benefit Queen" at the N. V. A.

"Just two more benefits," was the answer, "and then I'll lay off for the season."

IF

Joe Dunninger, the magician, is a mind reader, will he please tell us what Leon is thinking of Goldin—and what Goldin is thinking of Leon—what Selbit is thinking of both and what Van Hoven is going to do about it!

A GIRL OF LETTERS

For no 1 else she cares a (.)
She'll ¼ where it's not so hot
And B it warm or B it not,
I hope of her I'll C a lot.

We 8 together be 4 she went
U, Z, at T, my money spent,
O, G, a V to pay the rent
My Q poor J, I've not a c.

DIDN'T KNOW IT WAS THORNTON

James Thornton, the celebrated monologist, who even makes them laugh at the supper show, at Fox's City Theatre, where he was playing last week, was going to work in a subway train.

"What time have you got," said a stranger.

"The Fox time," said Jim looking intently at his watch.

ENGLISH AS SHE IS SPOKE

The team "deucing it," "died," but we "opened in Three," closed in "One," and "knocked 'em dead," "stoppin' the show cold."

They ought to "can" that guy in the "power house" for missin' all our "spot cues," and that bunch of near musicians for mixin' up the numbers, but we "mopped up" in spite of 'em and we could of been bowlin' yet, but we wanted to "leave 'em good" for the next act.

Talk about "cleanin' up," believe me, "we knocked 'em off the seats," not so bad for a couple of "hoofers" and a "thrush"; and even if we are from England, we've "no time vacant."

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

TOURING MANAGERS ASK FOR
STANDARD CONTRACT FOR SHOWSNew Agreement Plans Pooling of Expenses and Profits and
Division of Profits Based on Ratio According
to Investments

LONDON, July 18.—The annual meeting of the Association of Touring Managers was held last week in their new headquarters and the election of officers took place, a resume was made of the business completed in the past year, and, most important of all, the keynote was sounded of bettering the conditions of the business by getting the Theatrical Managers' Association to agree to a standard contract for all touring shows. The Theatrical Managers' Association is composed of owners and lessees of provincial theatres.

Robert MacDonald, Chairman of the meeting, made the principal address of the meeting. Mr. MacDonald, who is one of the largest producers of touring shows, said that the Association was against the proposed law for the licensing of touring managers and said that as an alternative the plan to obtain a Royal Charter for the Association was the best thing. He said that the Actors' Association had agreed to consider the touring managers' suggestion as to the acquiring of a Royal Charter, which would abolish the necessity for licensing and put the profession on a better and more sound basis.

Mr. MacDonald said that the introduction of the system of "Acting Managers' Reports," which is the report of conditions in each town visited by each show manager, had proven a great success, having clearly outlined the particular value

of each town and also succeeded in reducing the cartage charges, which had been exceedingly high, to a great extent. A list of cartage contractors in each town had been drawn up which listed the names of those who agreed to reduce their cartage prices. In some towns the cartage had been reduced by at least fifty per cent, said Mr. MacDonald.

With regard to the conferences which have been held from time to time with the Theatrical Managers' Association, Mr. MacDonald said that it was hoped that the T. M. A. would agree to accept a standard sharing contract for all shows, which would pool all expenses and profits and divide them in ratio to each of the parties investments. This agreement, said Mr. MacDonald, would soon bring the touring profession back to its pre-war standard, and would keep the business from deteriorating as it has been during the past few years. Things are bad now, and it is agreed that something must be done.

Mr. MacDonald, who had intended to relinquish his office as chairman, was induced to consent to serve in that position for another year.

Sir Frank Benson was re-elected president of the association, and the newly elected vice-presidents elected were: Sir J. Martin Harvey, Robert Courtneidge, Robert Evett, Walter Howard, Edward Leurillard and Frank Curzon.

"DATE SNAPPERS" SPOIL ROAD

LONDON, July 16.—That "the touring end of show business has been badly hit, not so much by the slump, as by so-called 'commercial managers' who have bought up, or pencilled in, dates professing first to fill those dates themselves, but really holding them to farm out at profitable rentals," is the statement made in an interview by Robert McDonald, president of the Association of Touring Managers, and of the firm of McDonald and Young.

"This means," he said, "that the usual touring manager has been unable to get his proper dates, except by paying a large percentage to those date-snappers, sometimes fifty per cent of the would-be touring managers' takings being demanded."

The cure for this he stated, would be a proper working agreement between the touring manager and the resident manager.

CANADA TO SEE "FEDORA"

LONDON, July 16.—Having produced "Her Destiny" by Horace Annesley Vachell, at the King's Theatre here, Miss Marie Lohr will leave shortly for Canada. She will take with her, several plays, her own company, costumes and scenery. Her opening piece will be "Fedora." Others which she will produce are "The Voice from the Minaret," "Her Destiny" and "The Marionettes."

VOKES AND DON RETURN

LONDON, July 16.—Russell Vokes and Don, known in America as "Officer" Vokes and Don, have returned to this country and will open here on August 16, at the Finsbury Park Empire. He is booked up until Christmas, when he will return to the United States to fill contracts there.

SONG WRITER HAS PLAY

LONDON, July 16.—Zoe Elliot, the song-writer, who composed "The Long, Long Trail," has written the music for a new musical play called "The Plane Beauty," written by George Arthurs and Lieut. Dixon. It will be produced by Messrs. Yearsley and De Groot.

PRODUCE SHOW IN THREE DAYS

LONDON, July 16.—"The Mollusc," was produced at the Winter Garden in New Brighton, after only three rehearsals were held by a cast, none of whom, with the exception of one, had ever seen the play. The production was decided upon on a Thursday morning, the artists wired for the same day, all arriving on Friday. The rehearsals started the same morning, and two more were held, one in the afternoon and the other the following day. The piece opened on Monday.

Those in the cast who accomplished the feat were Miss Comfort, Mr. Fleming, Mr. Anson, Edna Godfrey-Turner and W. Macready.

£15 FOR PENNY THROWING

LONDON, July 18.—An instance of penny throwing occurred at a provincial theatre one day last week and it is good to know that as a result of the prompt action on the part of the house manager the person responsible was persuaded to donate fifteen pounds to a local hospital in order to avoid arrest. The management is receiving congratulations on its efforts to stamp out hooliganism.

WAHLETKA TOURS ENGLAND

LONDON, July 16.—Princess Wahletka, the American Indian mind-reader, opened a tour of the Moss Empires at the Finsbury Park Empire last week. She appeared in the Zeigfeld Roof Show, in New York last year, and has played American vaudeville.

YVETTE RUGEL OPENS

LONDON, July 16.—Yvette Rugel, the American prima donna, who was signed by R. H. Gillespie while on his tour in the States, opened here last week at the Stratford Empire.

BOSTOCK IN ENGLAND

LONDON, July 16.—Gordon Bostock arrived here last week on the S.S. *Aquitania*. He is seeking English sketches for production in the United States.

PARIS HAS RECORD SHOW YEAR

PARIS, July 16.—According to the theatre budget of Paris, which came out recently, more money was spent last year on places of public amusement than ever before. The total reaches 220,000,000 francs, three times as much as the previous record made in 1913, the largest part, 68,000,000 having been spent on the movies, while 62,000,000 was spent in all the other theatres combined except those subsidized by the state.

An analysis of the motion picture figures shows that the largest amount was taken in by the Gaumont Palace, which is said to be the largest motion picture house in the world. The next largest receipts were those of the Marivaux, a mixed picture and music hall show which is not a quarter the size of the Gaumont Palace. Among the non-subsidized theatres the largest receipts were obtained at the Chatelet, the Parisian Drury Lane. Light opera and farce are, according to these figures, second to the motion pictures from a commercial standpoint.

The subsidized Opera with seven millions and the Opera Comique and the Comedie Francaise with larger receipts than those of any other shows in Paris tower above all the others. Despite its enormous receipts the Opera does not pay.

NO CUT IN ENTERTAINMENT TAX

LONDON, July 18.—A motion to reduce the entertainment duty was rejected by the House of Commons during the Committee discussion of the Finance Bill last week. Mrs. Newbould, the Member for Leyton, W., who brought forward the proposal on behalf of the Cinema industry, stated that in twenty typical cinemas in various parts of the country there had been since 1919, a decrease in the attendances of no less than 2,700,000. If the exhibitors wanted to put up their prices ever so little the tax had to be increased too, and the public simply would not pay.

The reply of the Chancellor of the Exchequer, to the numerous illustrations of how the cinema industry had changed during the past few years, was that the suggested concession would cost the revenue 2,500,000 pounds sterling.

PAPER FILMS SHOWN

LONDON, July 16.—Motion picture film made of paper instead of the usual celluloid is used in a new projecting machine tested last week here by the committee made up of motion picture men. The machine and film were passed upon as being entirely practical. The machine is called "kinereflex."

The paper film, which is ordinary opaque paper, can be produced at twenty-five per cent of the cost of ordinary motion picture film, and may be used hundreds of times. The ordinary electric light installed in private homes may be used, and the machine stopped without the film being injured.

It is expected to be of invaluable aid in educational and lecture work as the machine costs only \$100.

MORRIS GEST IN LONDON

LONDON, July 18.—Morris Gest arrived here after making a successful trip to Russia where he negotiated with the Bolshevik government for the safe passage from Russia of his parents who are in Odessa.

Mr. Gest sails to New York on the *Aquitania* and will be followed two weeks later, by Alice Delysia and Lupino Lane, whom he will star in a production soon.

CONVENT GARDEN TO REOPEN

LONDON, July 16.—The Convent Garden Theatre will be re-opened next season, and will play every type of attraction. This will include Grand Opera, Sports, Drama, Melodrama, Comic Opera, Ballet, Pantomime, and Shakespeare. It is thought that the house may be opened with a Shakespearean offering done by a cast headed by a prominent actor.

BLAME FILMS FOR UNEMPLOYMENT

LONDON, July 17.—More than 2,000 of the 5,000 members of the Actors' Association are now out of work and the widespread distress is blamed upon the American movies which are so popular here. The Actors' Association represents only a part of the profession and it is probable that there are many thousands more out of work. The association has decided to call a mass meeting to consider the situation and to discuss the feasibility of federating all theatrical organizations for purposes of relief. For some time there has been a growing sentiment for federating organizations in the profession such as those of musicians, actors, variety artists, and stage hands.

"The number of actors and actresses who are out of work," says Jack Forster, "is unprecedented." Men and women of standing reputation have been stranded in many cases for four and five months and genuine artists are being barred from the offices of managers. They are undercut by new entrants whose livelihood aspirations have simply overburdened the profession.

"RED FEATHERS" PRESENTED

LONDON, July 16.—"The Red Feathers," a new two act operetta, by A. M. Milne, with music by Clive Carey, was presented at the Hampstead, Everyman Theatre last week. Norman Macdermott produced the piece.

The piece is written around three strolling entertainers, one a talker, the other a singer, and the third, a girl, who is a professional violinist. The first two are not experienced entertainers, but have taken up the life of the road because of disappointment in love. The three are the guests for a night at the home of a middle-aged lady and her daughter. The singer and the talker fall in love with their hostesses and stay, eventually to marry and settle down. The girl goes on, playing her violin without any company.

In the cast are Clive Carey, Nicholas Hannen, Mary Hughes, Margaret Carter and Muriel Pratt.

VICTORIA MONKS DISCHARGED

LONDON, July 18.—Victoria Monks, a well-known music hall actress, was acquitted on the charge of stealing jewelry when arraigned in the Old Bailey court on Saturday. The courtroom was filled with stage people, who cheered her when she was found not guilty.

Arthur Simmonds, a Canadian, who was named as co-defendant with Miss Monks, was sentenced to eighteen months imprisonment, having pleaded guilty to the charge of larceny.

REVUES FOR AMERICA

LONDON, July 18.—Mr. Albert de Courville, it is reported, has been engaged by Mr. George Driscoll, vice-president of the Trans-Canadian Theatres, Ltd. to produce revues for the latter for touring Canada and the United States. It is claimed that, apart from the financial aspect of the arrangement, the presentation of British plays by British actors will do much to foster the good relationship which exists between the Dominion and this country.

ACTRESS GETS \$1,163 FOR ROSE

PARIS, July 18.—A rose was sold for \$1,163 to Enrique Jones, an antiquarian of Paris, by Mlle. Cecile Sorel, a famous French actress, who acted as auctioneer at a sale for the benefit of mutilated soldiers. The sale was only supposed to be of old lace, but when the last piece of lace was sold by Mlle. Sorel for \$17,000, she took a rose from her corsage and sold that.

"ROMANCE" TO START SIXTH YEAR

LONDON, July 9.—"Romance" will open its sixth year on the road at the Devonshire Park theatre, in Eastbourne on August 1st. The cast will be headed by Tittell-Brune and Vincent Clive.

Ina Claire is now in Paris, where she is studying the French people.

Arthur Ball joined the cast of "The Broadway Whirl" last week.

Charlotte Walker will be seen in an important role in "The Skylark."

Eva Tanguay is headlining at Pantages Theatre, Oakland, Cal., this week.

Emily Beglin, concert soprano, is now appearing at Asbury Park, N. J.

The Courtney Sisters are headlining the bill this week at Keith's Syracuse.

Kate Mayhew has been engaged for "The Temperamentalists" by the Shuberts.

Dana Desboro is the new leading woman for the Knickerbock Players in Syracuse.

Fanchon and Marco are headlining the bill at Keith's Boston Theatre this week.

Harry Evans and Harry Warden have teamed up in a new comedy novelty act.

Will Mahoney arrived in New York last week and will open in vaudeville shortly.

Crosby and Gordon open at the American August 1st; direction of Al Grossman.

Elizabeth Ridsen has been signed by Max Marcin for the cast of "The Night-cap."

Al Carpe, the violinist, will be booked as a single by Al Grossman in the near future.

Low Hoffman, the juggler, was married last week to Jessie Heil, of the Salon Dancers.

Jensen, the magician, who has not been around New York for some time, is now in the city.

Gus Zalzer has been re-engaged for next season as musical director of "Sally," by Flo Ziegfeld.

Vera Cole opened last week with the Revue at Reisenweber's; booked by Lillian Bradley.

The Parker Trio has been booked through Buddy Sheppard for a route over the Sun time.

Harry Holman will close his season at New Brighton, Coney Island, and sail for Europe July 24.

Frank Malisco, manager of the Fifth Avenue Theatre, Brooklyn, is summering at Long Branch.

Whitford Kane will appear in "Other Lives," which will be produced by Marc Klaw next season.

Elsie Adler has been engaged by Oliver Morosco for his forthcoming production of "Rapid Transit."

Mel Copeland has joined the Crolton Dramatic Company, touring the state of Indiana at present.

Joe Santrey and Ivy Sawyer are booked to play the F. F. Proctor Theatres within the next two weeks.

Ruth Syrop, of the Tom Rooney office, left last week for a vacation at Lake Rocoma, Long Island.

Burns and Lorraine opened last week on the Pantages time at Minneapolis; direction of Joe Michaels.

"Alexander and Fields," the original Box Car Duo have reunited and will open in Philadelphia shortly.

Ed Jolly, who formerly appeared in vaudeville, has left the stage and is now in the tailor business in Chicago.

Frank Barron opened recently on the Loew time and will play south and west; direction of Abe Feinberg.

ABOUT YOU! AND YOU!! AND YOU!!!

Nuria Davis will have a pianist in her act the coming season. The new vehicle is entitled "Fire De Siccle."

Meyer B. North, who has been in the Adirondacks for two weeks, is now back at his desk in the Loew annex.

Charles Ellis, who was last seen in "Different," has joined the cast of "Liliom" at the Fulton Theatre.

Bert Adler, who has been associated with film producers, is now the personal manager for Fanchon and Marco.

Lillian Albertson will be seen in the Fall in a new play by Kate McLaurin, under the direction of Lee Kugel.

Walker and Hart have been booked around New York by Buddy Sheppard and will open shortly on the Sun time.

Jack Cook, who was formerly in vaudeville, has opened a restaurant on 46th St., across from the N. V. A.

Irene Ferrow, of the J. J. Maloney office with the Keith organization, left for her vacation on Saturday, July 16th.

Patricola, the singer and violinist, is vacationing in the Maine woods, where she is on a fishing and canoeing trip.

Charles Cherry will enter vaudeville shortly in a new sketch which is being written for him by S. Jay Kaufman.

Dorothy Penn, daughter of the composer, Arthur A. Penn, arrived in New York last week on the S.S. Olympic.

Florie Florie, French prima donna, is heading the cast of Harry Fink's Revue, at the Shelburne Hotel in Brighton Beach.

Max Ford and Co. have been booked for five weeks by Buddy Sheppard; they play the last half of this week out of town.

The Duncan Sisters closed with "Pins and Needles" in London to start rehearsals here with the Fred Stone show, "Tip Top."

Joe Howard and Ethelyn Clark are headlining the bill at Keith's Boston this week. Frank Van Hoven has second billing.

Robert Milton has been engaged as general stage manager by William Harris, Jr., to succeed Lester Loneragan on August 1.

Lottie Groper has been engaged by Charles Cochran for the "League of Nations" and will open with the production in August.

Mrs. Leslie Carter will start rehearsals shortly in "The Circle," Somerset Maugham's new comedy which the Selwyns will produce.

Billie Burke will return to the speaking stage next season in "Good Gracious Annabelle" which will be produced by Florenz Ziegfeld.

The three McNeill Sisters, formerly The Four McNeill Sisters, are doing a new musical act under the direction of Buddy Sheppard.

Clair Hibbard, an Albany comedian, has returned to his home in that city after an extended engagement with Hi Henry's Minstrels.

Georgia Clarke, recently with Nick Adams and Co., has been signed by A. H. Woods for the coming season for a part in "Ladies' Night."

Emily Lee, who closed recently with the Wilmer and Romberg production of "Love Birds," will open on the Walton Roof, Philadelphia, July 25.

May Robson will start rehearsals of "It Pays to Smile," August 11, and open in Toronto September 1 under the direction of Augustus Pitou.

Paul Harvey has been engaged to play the leading part in "The Skirt" which opens at the Belmont September 12 with Bessie Barriscale as star.

Kate Mayhew has been engaged by the Shuberts for "The Temperamentalists," a comedy by Henry Wagstaff Gribble, which they will produce in August.

Adele Lowe, who was formerly with Brook's Costuming Co., has now gone into business in partnership with Mrs. Gilman at No. 235 West 52nd Street.

William H. Kline, assistant manager of the Orpheum in Los Angeles, is now visiting in New York. He will return to the Coast in the last week of July.

Katherine Stewart has been engaged by Charles Dillingham for the musical version of "The Phantom Rival," which will be known as "The Love Letter."

Agnes Souret, who was the winner of the beauty prize in France, has been engaged for a forthcoming production in London by Albert de Courville.

Maley and O'Brien broke in a new act out of town last week, which will be seen around New York shortly; Maley was formerly of Marino and Maley.

Barney Williams and Irene West opened last week on the Loew circuit at Knoxville, Tenn., and have thirty-five weeks to follow; direction of Abe Feinberg.

Sunshine, Dusk and Midnight, "Three Shades in Black," have arrived from the Middle West and will be seen around New York; direction of Buddie Sheppard.

Arch and Veda, who had a showing at the American a short time ago, have been routed for thirty-five weeks over the Loew time, opening in New York, July 25th.

Dorothy Donnelly's new play, "The Lucky Ones" has been accepted for production by Oliver Morosco, who will produce it in Los Angeles before taking it to the East.

Trixie Friganza, who has been playing on the Orpheum circuit, is now touring California for three weeks as the head of a road show; Deiro is a member of the company.

Nena Norris, who has appeared with De Wolf Hopper in several musical comedies, and also with the Shubert attractions, will shortly be seen in a New York production.

Frank Keenan in "Rip Van Winkle," originally booked at the Columbia Theatre, San Francisco, for four weeks closed recently after but two of the weeks had been played.

Rae Siegel, secretary to Henry Chesterfield, of the N. V. A., left on Friday, July 15th, for a vacation of two weeks which she will spend at Schroon Lake in the Adirondacks.

Martha Russell and her husband, Roy Van Fossen, after closing a successful season on the Loew time, are spending the Summer at their country home at Crystal, Michigan.

Cecil Lean and Cleo Mayfield returned to vaudeville this week with a vaudeville version of "Look Who's Here," which they are headlining with at the New Brighton Theatre this week.

The Livingstone Sisters will be seen shortly in a new act written and produced by Buddy Sheppard; Gertrude Livingstone was formerly featured in "Watch Your Step."

Ada Ann Luke, who played the leading role with the original production will be seen at Proctor's Mt. Vernon Theatre week of July 18th in a condensed version of "Parlor, Bedroom and Bath."

Earl K. Leslie, who appeared in London in J. Murray Anderson's "League of Nations," has recovered from an attack of pneumonia with which he had been suffering from a number of weeks.

Ralph Kellard and Louisville Valentine have been engaged to play the leading role with the Proctor Players when they open their stock engagement at Proctor's Harmanus Bleecker Hall, July 25.

Lawrence Lehman, manager of the Orpheum in Kansas City, and Mr. and Mrs. Frank L. Newman, the theatre owner of the Middle West, left for home last week, after a month's visit in New York.

Karyl Norman, "The Creole Fashion Plate," was remembered by his numerous friends on the eve of his departure for foreign lands. He received 175 telegrams and five wireless messages as the "Olympic" sailed last week.

Emma Bunting will appear in the leading role of the "Miss Lulu Bett" company, which will be sent on tour through the South by Philip Klein, who has acquired the rights to that section from Brock Pemberton.

Joseph Santley and Ivy Sawyer have been engaged by Sam H. Harris to appear in "The Music Box Revue," with which he will open Irving Berlin's Music Box, the house on Forty-fifth street which is now nearing completion.

Veronica Blythe of the Schneider-Anderson Company sailed for Europe on the Cedric and will seek costumes for a spectacular production which he will stage and present under his own management next Spring in New York.

Townsend Walsh, of Albany, is back in that city after having spent a month in England and France. Mr. Walsh, who is connected with the Charles Dillingham Producing Company, will assume the management of one of the Dillingham companies the coming season.

John and Lionel Barrymore have been engaged by Arthur Hopkins to appear next season individually in new plays later to be brought together for repertory. John is now abroad where he expects to do a motion picture and Lionel is playing in pictures here.

Mabelle Ross who closed recently with the Williams and Gordon Dooley act, will shortly be seen in vaudeville in a new act with her sister, Evelyn Young, of the former team of Tom Overholt and the Young Sisters. The new act will be known as Evelyn and Lillian Ross.

Fred Eric and Wallace Widdicombe have been engaged for the two leading male roles in "The Skylark," in which Charlotte Walker and Marguerita Sylva will play the leading feminine parts. The play is now in rehearsal at the Belmont Theatre, where it will open Monday evening, July 25th.

Ruth Garland, late with Walter H. Newman in "Profiteering," the vaudeville sketch, had her tonsils removed last week at the Naval Hospital in Washington. Three operations were found necessary, and it is feared that she may lose her voice. She is now out of danger, and on recovery of her strength, a fourth operation may be performed.

Julia Sanderson, John E. Hazzard and Frank Crummit will appear in "Tangerine," the cast also including Jeanette Wayne Nunn, Ernest Gay, Joseph Her-Methven, Gladys Wilson, Kay Deruvigny, bert, Jr., Ruth Collins, Helen Frances, Hazel Wright, Victoria Miles, Mary Collins, Nerene Swinton, Loretta Fallon, Virginia McDonald and the California Four.

MELODY LANE

MUSIC MEN RECEIVING ROYALTIES FROM CANADIAN MADE RECORDS

Berliner Co. Using U. S. Master Records for Many of Their Reproductions; Royalties on These, Others Free, as New Act Is Not Yet a Law

Music publishers are deriving royalties from phonograph records manufactured and sold throughout the Dominion of Canada despite the fact that the new copyright act which provides for a two cent royalty payment to copyright holders is not yet a law.

The date upon which the new law becomes effective is uncertain, due to the fact that it will not become operative until a proclamation by the Governor in Council is issued.

The royalties which are due and payable to United States publishers do not include all of the records manufactured and sold in the Dominion but are confined to those reproduced from masters which have been made in the United States. The records upon which a royalty is to be paid are being manufactured by the Berliner Gramophone Company, a big Canadian reproducing company which features "His Master's Voice" records made and distributed throughout the Dominion of Canada under a license issued by the Victor Company.

Over a year ago the Victor Company made arrangements with United States publishers whereby it agreed that royalty payments upon records made and sold throughout the Dominion of Canada which had been reproduced from masters made in the United States, would be paid.

Music men saw in this agreement a means whereby a big revenue would follow due to the fact that Canada is a big field for the sale of records and one which is constantly increasing.

The royalties however failed to materialize due to the fact that few if any records made from United States masters were produced by the Berliner Company. The entire reproduction process was confined to the Dominion, Victor artists making frequent trips to Montreal where the recording was done. As no law providing for the payment of royalties upon mechanical reproductions is in effect in the Dominion, no royalties were paid.

The method of sending the Victor artists to Canada for the making of records has however been largely discontinued, due to it is said to the fact that the Canadian made record for some reason failed to give com-

plete satisfaction to dealers and purchasers and numerous complaints regarding them are said to have been filed with the manufacturers. Dealers and purchasers familiar with the American manufactured record are said to have been particularly strong in their protests especially in connection with the orchestral dance records, with the result that a big proportion of the Canadian reproductions are now being made from American made masters upon which the United States publishers and writers are drawing a royalty.

This does not apply to all of the song and instrumental hits a number of which are still being made from Canadian manufactured masters.

A partial list of the numbers upon which the music men are drawing royalties includes, "Mary" fox-trot, "Old Fashioned Garden," "Hawaiian Skies," "Sip Sip Sippy Shore," "Over the Hill," "Mammy," "Why Don't You?" vocal, "Sunshine of Your Smile," "Now I Lay Me Down to Sleep," "Answer," "Missin' Mammy's Kissin'," "Mon Homme" and "Tiddle."

The list upon which royalties are not being paid, however, is a large one due to the fact that many of the master records of the biggest successes are still being made in Canada.

On the list are such numbers as "Cuban Moon," "Let the Rest of the World Go By," "Love Nest," vocal, "Margie," vocal, "Feather Your Nest," vocal, "Humming," "I Never Knew," "Apple Blossom Time," "Chili Bean," "Cheri," "Manila," "Love Birds," "Broadway Rose," "Palestina," "Marimba," "Anabel Lee," "My Mammy" fox trot, "Grieving for You," "Bright Eyes," "Whispering," "Home Again Blues," "Do You Ever Think of Me?" "Caresses," "Whispering," "Peggy O'Neil," "Only One Pal," and "Bells of St. Mary."

The new Canadian act, which has passed both Houses, will not become a law until such time as a proclamation by the governor in council is issued. Until this date United States music publishers will be obliged to content themselves with the mechanical royalties from such "His Master's Voice" records as are made from United States masters.

NO STORES FOR PUBLISHERS

The plan proposed by several music men that a chain of retail stores for the handling of sheet music be opened by publishers got little beyond the conversational stage.

The consensus of opinion among the big music publishers is that retailing music is one business, while publishing is an entirely different one, and that the two will not successfully mix. The music men declare that the publishing and exploiting of songs is a business which takes practically the whole time of the head of a house devoted to this line, and the retailing of the product requires so much time and attention that the two can hardly successfully mix, at least when it comes to a point of opening a big string of stores.

WALKER WITH BERLIN

Raymond Walker, who has been playing at the Campus Cafe for some time, rejoined the firm of Irving Berlin and started to work this week.

SAM LEVY ON VACATION

Sam Levy of Waterson, Berlin and Snyder, is on a two-weeks' vacation, which he will spend at Ullon, N. Y.

FRANCES WHITE SUIT ENDED

Sixteen-months-old Carol, daughter of Herbert Stothard, the composer and playwright, and Mrs. Dorothy Stothard is the cause of the renewed friendly relations of her daddy and mother, which were ruptured by Mrs. Stothard's suit against Frances White for \$100,000 for alienation of her husband's affections. The Stothards are together again and are living at the home of Mrs. Stothard's mother, Mrs. Lewis Wolf, at Manhattan Beach. "It's all over," according to Nathan Vidaver of 116 Nassau street, attorney for Mrs. Stothard.

WHITE RESCUES DROWNING GIRL

Jean Roberts who is playing at Gray's Casino, White Lake, N. Y., went for a ride on the lake in a canoe after the performance last Sunday night. The canoe overturned and she was rescued by Lee White, music publisher, who managed to bring her ashore at Plum Island. Miss Roberts is now plugging one of Mr. White's songs with all her might and main. Very romantic for the girl, but Mr. White is still explaining to his wife that he wasn't in the canoe at the time.

NEW OFFICES FOR BROADWAY

The Broadway Music Corporation has leased the fifth, sixth and the major part of the seventh floors of the new Robertson-Cole building, at Forty-eighth Street and Seventh Avenue, for a term of five years. Their lease on the present quarters in West Forty-fifth Street does not expire until December 31, 1921, but the Broadway has arranged to occupy the new offices between September 15 and October 1, this year. The entire sixth floor will be devoted to the professional department, and a battery of rehearsal rooms, fourteen feet deep, will be arranged on the Seventh Avenue and Forty-eighth Street sides of the building. The executive offices will occupy the seventh floor and the orchestral and publicity departments will hold forth on the fifth. Before finally deciding on their new location, Will Von Tilzer had been considering various other quarters, including the new Earl Carroll Theatre building, a few blocks further up the avenue, but the extensive development planned for the Broadway necessitated the acquisition of the large floor space provided in the new offices.

TAKING AIR TRIP TO TEXAS

Captain Charles A. Fitzgerald, famous Texas aerialist movie actor, who is a member of the Lee White Music Publishing Corp., will take the air next week for Texas where he will visit his mother and family whom he has not seen in years.

He will be accompanied by Miss Jeanette Smith, who performs with him in the movies, and Pilot N. T. May. On the way down they will make many stops to appear in vaudeville houses and will also unload from their airplane, throwaways with the words of the Lee White numbers. On his way back Captain Fitzgerald will try to break the non-stop and speed record from Texas to New York.

FEIR AT HARVARD INN

Neuman Feir, formerly with Fred Fisher, Jack Mills, etc., who had his orchestra at Gallagher's Garden, is now at the Harvard Inn, Coney Island. After his Summer engagement there he is contemplating a trip in vaudeville with his jazz outfit, which is known as the "Indiana Five."

MANUEL HAS NEW SONG

Jos. A. Manuel, who has written many songs under an assumed name, has written a new one which he has published himself, entitled, "With Malice to No One, With Freedom to All." Sounds something like Abe Lincoln.

HAZEL COLEMAN PLACES SONG

Hazel Coleman, who does a single in vaudeville, and Joe Keden have written a song called "You're a Little Bit of Heaven," which they have placed with Waterson, Berlin & Snyder.

WHELAN BACK WITH HARMS

Bud Whelan has rejoined the professional staff of Harms, Inc., after an absence of eight weeks, due to a severe case of pneumonia. Whelan was given up by the doctors at one time.

SANDERS ON VACATION

Nat Sanders, professional manager for Harms, Inc., is taking a vacation, spending part of the time with his mother at Spring Valley, and the rest of his time at Saugerties, N. Y.

FRANCES CARROLL ON VACATION

Frances Carroll of the professional department of the Broadway Music Corp. left for a two weeks' vacation, which she will spend in the Catskill Mountains.

GILBERT PLACES SONG

Billy Gilbert, of the vaudeville team of Gilbert and Saul, has written a song called "Shadow Lane," which he has placed with his brother's firm, L. Wolfe Gilbert.

\$35,000 FOR MUSIC MEN

Songwriters and music publishers, members of the American Society of Composers, Authors and Publishers, divided \$34,945 last week, representing the royalty division of money collected from motion picture theatres, cafes, restaurants and other resorts where music is performed for a profit.

This amount represents the collections for the second three months of the year and is forty-three per cent greater than the amount distributed in April for the first three months of the year.

The gain would have been even greater had it not been for the country-wide theatrical slump which had greatly affected the motion picture houses.

The money distributed by the society was divided equally between writers and publishers and was apportioned according to the classifications.

The publishers are divided into six classes, A, B, C, D, E and F, according to the size and importance of their respective catalogues.

Class A, which includes the big publishers, received \$1,063.65, the members in class B received \$531.83, and the C class \$265.97.

A different method of distribution was adopted with the writers' portion of the dividend. There are one hundred and sixty-six authors and composers in the organization and are rated in four divisions, A, B, C and D, according to standing and importance of their various compositions.

The members in the A class received \$236.46, B received \$112.50, class C \$20.

The D class includes writers that, although members of the organization, are not active in the field and for that reason received no dividend.

The writers will be reclassified at the end of each quarter with the idea of placing each one in the class to which he is entitled, this to be decided by the importance of his numbers during the past three months. A record is to be kept of the work of each writer during the period, and he is to be encouraged in his work, the importance and success of which are to determine his classification during the quarter.

BARRON WITH BROADWAY CO.

Ted S. Barron, who is now engaged in the orchestra department of the Broadway Music Corporation, has been identified for many years in the music publishing business. He was for years western manager for Jerome Schwartz and W. Witmark & Son, as well as a publisher of songs himself.

Mr. Barron is giving his personal attention to the band and orchestra department and expects to inaugurate many new features in those departments.

MUSIC MEN LEAVING FOR COAST

Ed and I. Wolfe, sales and general managers, respectively, of L. Wolfe Gilbert, are leaving July 20 for the coast, covering all the large cities on their way, making a publicity and general sales campaign on the route.

RITTER ON VACATION

Murray Ritter, who has been taking care of the professional department of the Irving Berlin Music Co., left last week for a two weeks' vacation in the Catskills.

LESLIE PLACES SONG

Edgar Leslie and Pete Wendling, writers of "Oh What a Pal Was Mary," have written a new ballad entitled "My Little Sister Mary," which they have placed with Jack Mills.

JENNINGS ON VACATION

Harry Jennings, of Fred Fisher's professional department, left Saturday for a two weeks' vacation at Saratoga Springs.

BURLESQUE

COL. CIRCUIT ANNOUNCES OPENINGS

MANY TITLES CHANGED

Sam A. Scribner, general manager of the Columbia Amusement Company, released the official route of his circuit late Monday.

Below will be found the names of the shows and the opening points. The shows opening September 5 in the East and September 4 in the West:

"Jingle Jingle," Columbia Theatre, New York; "Twinkle Toes," Casino, Brooklyn; "Greenwich Village Review," Gayety Theatre, Newark; Rose Sydel's "London Belles," Casino, Philadelphia; "Strolling Players," Hurtig & Seamon's, New York; Billy Watson's Show, Orpheum, Paterson; Frank Finney's Revue, Majestic, Jersey City; "Harvest Time," Perth Amboy (1 day), Plainfield (1 day), Stamford (1 day), Bridgeport (3 days); "Big Jamboree," Empire, Providence; "Bits of Broadway," Casino, Boston; "Step Lively Girls," Grand, Hartford; Lew Kelly's Show, Hyperion, New Haven; "Flash Lights of 1922," Miner's, Bronx; "Follies of the Day," Empire, Brooklyn; Sam Howe's New Show, People's, Philadelphia; Jack Singer's Show, Palace, Baltimore; "Cuddle Up," Gayety, Washington; "World of Frolics," Gayety, Pittsburgh; Dave Marion's Show, Park Theatre, Youngstown (3 days, Grand, Akron (3 days); "Knick Knacks," Star, Cleveland; Molly Williams, Lyceum, Toledo; Maids of America, Lyric, Dayton; "The Folly Town," Olympic, Cincinnati; "Sporting Widows," Columbia, Chicago; "Garden Frolics," Birchel, Des Moines, Sunday and Monday; "A World of Gayety," Gayety, Omaha; "Girls de Looks," Gayety, Kansas City; "Tit for Tat" (layoff between Kansas City and St. Louis); Abe Reynolds' Revue, Gayety, St. Louis; "Town Scandals," Star and Garter, Chicago; "Keep Smiling," Gayety, Detroit; "Hello, 1922," Gayety, Toronto; "Sugar Plums," Gayety, Montreal; "Bon Ton Girls," Gayety, Buffalo; "Odds and Ends," Gayety, Rochester; Al Reeves' "Beauty Show," Bastable, Syracuse (3 days), Gayety, Utica (3 days); "Peek-a-Boo," Empire, Albany; "Big Wonder Show," Gayety, Boston.

The shows will alternate in New York between Hurtig & Seamon's and Miner's Bronx, also Casino and Empire, Brooklyn, and Waldron's Casino and Gayety, Boston.

There have been many shows on the Columbia Circuit whose titles have been changed since last season. Below is a complete list:

"Waldron's Bostonians" changed to "The Frank Finney Revue"; "Parisian Whirl" to "Billy Watson's Big Show"; "Golden Crooks" to "Strolling Players"; "Big Wonder Show" to "Garden Frolics"; "Girls from Happyland" to "A Whirl of Gayety"; "Al Reeve's Joy Bells" to "Al Reeve's Beauty Show"; "Million Dollar Dolls" to "Sugar Plums"; "Victory Bells" to "Hello 1922"; "Roseland Girls" to "Keep Smiling"; "Girls of U. S. A." to "Big Wonder Show"; "Ed. Lee Wrothe Show" to "Greenwich Village Revue"; "Bowery Burlesquers" to "Odds and Ends"; "Social Maids" to "Tit for Tat"; "Harry Hasting's Show" to "Knick Knacks"; "Snappy Snapps" to "World of Frolics"; "Powder Puff Revue" to "Cuddle Up"; "Jollities of 1920" to "Sam Howe's New Show"; "Flash Lights of 1920" to "Flashlights of 1922"; "Hits and Bits" to "Bits of Broadway"; "Best Show in Town" to "Big Jamboree"; "Hip Hip Hooray" to "Harvest Time."

THE GOLDS SIGN

Sid Gold, also his brother Eddie, have been signed by Jacobs and Jermon

BENEFIT FOR ORPHANS

At the benefit for the Orphans' Home at Annadale, Staten Island, held under the direction of Jack McCauley last Saturday night, the following artists appeared: "Chuck" Callahan, Sid and Eddie Gold, Harry ("Hello Jake") Fields, Charles Burns and Mae DeLisle, Anna Armstrong, Irene Burke, Mary O'Reilly, Daisy Lancaster, Mary Lynch, Peck and McIntyre, Dixie Mason, Dan Coleman, Frank Sutton, Billy Spencer, Master William Finley, Steppe and Lancaster, Dr. Zipper and Dan Clark. The benefit was a great success and there was plenty of candy, cake and ice cream for the children.

CHICAGO OPENINGS ANNOUNCED

CHICAGO, Ill., July 17.—Chicago burlesque openings have been announced as follows: "Miss New York, Jr.," at the Haymarket, and "The French Follies" at the Englewood. Both attractions are scheduled to open on August 15. Both the Haymarket and Englewood theatres have been completely renovated and redecorated and are ready for their opening attractions. No announcement has been made as to when the Columbia or the Star and Garter plan to open their new season.

DAVID LITTLE DEAD

PITTSBURGH, Pa., July 11.—David Lester Little, husband of Wee Mary McPherson, died at his home here today. He was 27 years of age at the time of his death. The couple had been married seven years. Little was well known in show business. He was connected with the Rubin Cherry Show the past two seasons. This season he was with the Smith Greater Show. He was treasurer at the Academy here for several years previous to that.

MARTINI & SIANI SPLIT

The musical act of Martini and Siani have split. They were with Billy Watson's Big Show on the Columbia Circuit last season, since then they have been playing vaudeville around New York. Martini is going to do his single he did before he teamed up with Siani. Siani is going to do an act with a girl partner, who recently arrived from South America.

JEAN GIBBONS IN HOSPITAL

CHICAGO, Ill., July 10.—Jean Gibbons, of the "Twentieth Century Follies," was operated upon Thursday for a severe attack of appendicitis. Dr. Max Thorek, of the American Hospital staff, performed the operation. Miss Gibbons is reported to be doing splendidly, but will be unable to join her company for another fortnight.

VACATIONING AT ATLANTIC CITY

ATLANTIC CITY, N. J., July 15.—Mr. and Mrs. E. L. Butler and Mrs. J. J. Butler of St. Louis, are spending a few weeks at the Marlborough-Blenheim. Mrs. E. L. Butler was formerly Nellie Greenwood, a soubrette with Henry Dixon's Show in burlesque.

FRANCES CORNELL SIGNS

Frances Cornell, prima donna of Kahn's Union Square Theatre, is shown to go with one of Tom Sullivan's shows on the American Circuit this season. She will leave Kahn's Saturday night for a vacation.

HOWE'S CAST SIGNED

The roster of Sam Howe's "New Show" will include Cliff Bragdon, Harry Lef, Helen Tarr, Harold Carr, Frank Mallahan, Norma Barry and a soubrette to be signed. Lou Howe will manage the show.

SIGN FOR "MAIDS OF AMERICA"

Dick Lancaster and Daisy Harris have signed with J. Herbert Mack for his "Maids of America" for this season. They were with E. Thos. Beatty's "Hits and Bits" last season.

AMER. CIRCUIT OPENING DATES ANNOUNCED

SEASON OPENS ON SEPT. 4TH

At the meeting of the American Burlesque Circuit last Wednesday the official opening of the circuit was given out to the producing managers.

Below is the list, starting from New York: Olympic, New York, "Jazz Babies"; Star, Brooklyn, "Grown Up Babies"; Empire, Hoboken, "Dixon's Big Review"; Newburgh three days, Poughkeepsie three days, "Parisian Flirts"; Plaza, Springfield, "Passing Review"; Grand, Worcester, "Pell Mell"; Howard, Boston, "Pace Makers"; Newport three days, Fall River three days, "Naughty Naughty"; Gayety, Brooklyn, "Some Show"; Trocadero, Philadelphia, "Broadway Scandals"; open week (instead of Scranton), "Girls From Joyland"; Wilkes-barre three days, Schenectady three days, "All Jazz Revue"; Binghamton three days, Elmira one day and Niagara Falls two days, "Lid Lifters"; Academy, Buffalo, "Baby Bears"; Avenue, Detroit, "Whirl of Mirth"; Englewood, Chicago, "French Frolics"; Garrick, St. Louis, "Bathing Beauties"; Century, Kansas City, "Record Breakers"; open week between Kansas City and Minneapolis, "Mischievous Makers"; Gayety, Minneapolis, "Monte Carlo Girls"; Gayety, St. Paul, "Little Bo Peep"; Gayety, Milwaukee, "Follie of New York"; Haymarket, Chicago, "Miss New York, Jr."; Park, Indianapolis, "Lena Daley and Her Kandy Kids"; Gayety, Louisville, "Sweet Sweeties"; Empress, Cincinnati, "Ting Ling"; Lyceum, Columbus, "Puss Puss"; Empire, Cleveland, "Harum Scaram"; Academy, Pittsburgh, "Chick, Chick"; Penn Circuit, "Cabaret Girls"; Gayety, Baltimore, "Hurly Burly"; Lyceum, Washington, "Social Maids"; Bijou, Philadelphia, "Beauty Revue"; Allentown Monday, Reading Thursday and Trenton Friday and Saturday, "Whirl of Girls."

All the shows will open in the West on Sunday, September 4th, and in the East Monday, September 5th.

A pooling arrangement has been completed whereby each show owner is to place in the pool \$300 for the railroading. The shows will pay their railroad fare from where they organize to the opening point out of this pool. What is left over will be returned to the owner pro rata. If there is not enough in the pool to take care of all the fares it will have to be made up pro rata.

According to the present plans the shows will rehearse in most cases in New York, Buffalo and Chicago for a week and will then move to the town in which they open and finish their rehearsals in the theatres for the last two weeks. Several of the shows will go direct to the opening point and put in their three weeks' rehearsals there.

The Majestic, Scranton, Louis Epstein's house, has been withdrawn from the circuit. This announcement was made at the meeting of the managers last Friday. This week will be filled in before the season opens in all probability.

HUNT WITH "WHIRL OF MIRTH"

Issy Weingarten has engaged Ernest C. Hunt for his "Whirl of Mirth" company on the American Circuit next season. Hunt was with Weingarten several years ago.

BILLY SPENCER CLOSES

Billy Spencer closed his three-weeks' engagement at Kahn's Union Square last Saturday night. I. B. Hamp and Shirley Mallette opened there Monday.

OLYMPIC HAS BIG FIRE

The Olympic Theatre, at Adams Street and Myrtle Avenue, Brooklyn, was almost totally destroyed by a fire that started last Wednesday night by a cigarette dropped on the first balcony floor after the night show. The house, which was operated as a vaudeville and motion picture theatre, was formerly known as Hyde & Behman's, and was erected on the site of Hyde & Behman's old theatre, which was destroyed by fire in 1890.

The fire was discovered at midnight by the watchman, Louis Eaton, and had been burning since the show closed at 11 P. M. The asbestos curtain kept the flames from the stage, but the entire interior of the theatre is a total loss from both fire and water.

The Olympic was under the management of Harry Traub.

NEL VERNON SIGNS

Ike Weber booked Nel Vernon, a prima donna, with Dave Marion's "World of Frolics" last week for the coming season. This is the show with which "Sliding" Billy Watson is featured.

"PEEK-A-BOO" FOR NEWPORT

Jean Bedini's "Peek-a-Boo" has been booked another week. They will go to Newport, R. I., the week after Atlantic City and play the Opera House. They are at Asbury Park this week.

BOOKED FOR GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia, for this week: Sam Michaels, Johnny Crosby, Lew Denny, Besse, Deno, Emily Clark, and Gladys Clark.

EMMA KOHLER FOR "SOME SHOW"

Joe Levitt has signed Emma Kohler for his "Some Show" on the American Circuit for this season. She was booked through Lou Redelsheimer's office.

NEW NAME FOR "TID BITS"

E. Thos. Beatty will call his "Tid Bits of 1920" last season, "The Follies of New York" this year. The cast is not filled as yet, and will be announced later.

EDDIE LLOYD IN VAUDE

Eddie Lloyd is doing an act with Art Harris and Eleanor Wilson, New York. He is signed up with Frank Damsel's show on the American Circuit for the coming season.

JACK GIBSON ON VACATION

WEST BROOKFIELD, Mass., July 16.—Jack Gibson, who is signed with James E. Cooper for next season is spending the Summer here.

COCCIA STAGING SHOW

A. Coccia has been engaged to put on the numbers for Charles Waldron's "Frank Finney Review" for the coming season.

ALTHEA BARNES SIGNS

Althea Barnes, last season ingenue with "Maids of America," has signed as prima donna with the Bostonians for next season.

FLOSSIE McCLOUD SIGNS

E. Thos. Beatty has signed Flossie McCloud for his "Follies of New York" on the American Circuit the coming season.

KAHN TO MANAGE "BABY BEARS"

Gus Kahn has been appointed manager of Lew Talbot's "Baby Bears" on the American Circuit for the coming season.

SIGN FOR "FOLLIES OF DAY"

Mae Dix and Billy Mossey will go with Barney Gerard's "Follies of the Day" the coming season.

IN THE FERRY BUSINESS

Charlie Robinson and Sam Howe, burlesque show owners, with several other prominent men from Rockaway Beach, will shortly place a ferry at Far Rockaway, which will operate between that place and Long Beach. This will make a short-cut between these two places. At present the trip has to be made by road in a long, round-about way. Robinson and Howe own considerable land at Long Beach, where they will erect a lot of bungalows shortly. These men, with several others, made the trip by motor-boat last Saturday—it was an inspection trip to lay out the plans for the ferry.

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"Several of Minsky's star dialogue-ists have gone from under his wings to that upper heaven of Broadway."—*N. Y. Herald*.

PRINCIPALS OF QUALITY
AND CLASS MAY WRITE
OR WIRE BILLY MINSKY

BURLESQUE IN THE NORTHWEST

I. H. Herk, president of the American Burlesque Circuit, has issued a denial of an article that appeared in a theatrical paper last week that "the fate of burlesque so far as the Northwest is concerned, hangs in the balance, with probabilities that it will be abandoned this season, according to unofficial but reliable information emanating from the Finkelstein and Ruben offices, owners of the majority of the theatres in the Twin Cities."

The article goes on to state that if the American Circuit had "open shop," which affected the Gayety, Minneapolis, and the Liberty, St. Paul, the employees of the other houses of this concern "might walk out."

The Gayety, Minneapolis, the Finkelstein and Ruben firm have nothing to do with, as Herk owns this house himself. The Liberty, St. Paul, has been leased by I. H. Herk for eight years, and is under his management.

It also says "the owners here can obtain no information as to the probable cost of burlesque shows or the character of the productions for this season."

What has Finkelstein and Ruben to say about the cost of a burlesque show, if they were the owners or managers of a house in which a burlesque show appeared, so long as they get the show in and it gives a satisfactory entertainment.

Both Minneapolis and St. Paul are on the circuit. Tom Sullivan's "Monte Carlo Girls" will open the season at the Gayety, Minneapolis, Sunday afternoon, September 4, and the "Little Bo Peep" will open the same afternoon over at the St. Paul house, according to I. H. Herk, who has the big "say so" at both of these houses.

NEW HOUSE FOR CLEVELAND

CLEVELAND, Ohio, July 16.—Ground will be broken in a few days for the new Winter Garden Theatre, which is to be built by Drew & Campbell. It must be completed and be ready for occupancy in the fall of 1922. The firm's lease on the Star Theatre property expires at the close of 1921-1922 theatrical season.

The Winter Garden will play the attractions of the Columbia Amusement Company, and it is claimed that it will be the handsomest burlesque house in the country. It will have a seating capacity of 1,800 and will have the latest improvements of the most up-to-date theatres in the country, both in front and back of the footlights. The house will have an entrance and large electric signs on both Euclid Avenue and Eighteenth Street.

Drew & Campbell have sub-leased considerable of the property that they acquired that they will not need for the theatre, at a profit said to be approximately \$333,333.

HELEN STANLEY IN ACCIDENT

FAR ROCKAWAY, L. I., July 16.—Helen Stanley, one of the principal women of "Peek-a-Boo," playing the Strand Theatre, this place, while in bathing this morning, was caught in an undertow off the beach and carried out some distance beyond her depth. She would have drowned had the life guard not reached her just in time.

BIG BUSINESS AT SHORE

FAR ROCKAWAY, L. I., July 17.—Jean Bedini's "Peek-a-Boo" closed a four days' engagement at the Strand here tonight and played to very big business. Bedini called the matinee off today on account of the hot weather.

MESSING TO MANAGE "CUDDLE UP"

Moe Messing, who managed the Empress Theater, Cincinnati, an American Circuit house, will manage the "Cuddle Up" show on the Columbia Circuit the coming season.

SIDMAN ON VACATION

LAKE HUNTINGTON, N. Y., July 16.—Lou Sidman, burlesque manager, is staying at the Lakeside House, this place. He will remain here for the month of July.

HOWARD PRODUCING STOCK

GLENS FALLS, N. Y., July 16.—Benny Howard is producing stock burlesque at the Empire Theatre, this city. He will stay here about five weeks.

GILBERT TO MANAGE

Louie Gilbert has been engaged to manage "Harvest Time" this season. Gilbert managed Al Reeves' "Joy Bells" last season. Arthur Harris will again manage "Peek-a-Boo," Wash Martin will handle "Twinkle Toes" and Otto Clieves will again take care of "Jingle Jingle."

TODD ON VACATION

H. B. Todd, Internal Revenue officer, will leave for Blue Mountain Lake in the Adirondacks on August 6 for a six weeks' vacation. He will take the trip alone. Todd is in the theatrical department of the revenue office.

FRED BUSSY IN NEW YORK

Fred Bussy of Toledo is in New York. He arrived here last week on both a business and pleasure trip, by way of Montreal.

HOYT AND CADY TO DO ACT

Leo Hoyt and Fred Cady have joined hands and will open shortly in vaudeville in a double "Dutch" act.

THELMAN PONTON SIGNS

Thelman Ponton, who has been engaged as prima donna of Charlie Franklyn's "Ting-a-Ling," is making her first appearance in burlesque. Miss Ponton has been in musical stock at the Bijou in Atlanta the past three years.

GIRL IS TELEGRAPH OPERATOR

CRAWFORD NOTCH, White Mountains, N. H., July 16.—Kitty Carlin, well known in burlesque, is chief telegrapher at the Crawford House, this place. She will remain here until October 1, when she will return to burlesque.

ROAD MANAGERS TO MEET

A meeting was called by Sam A. Scribner, general manager of the Columbia Amusement Company, for Tuesday morning at eleven o'clock of all road managers, to be held in the Columbia Theatre Building.

REHEARSAL ROOMS

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ORCHESTRA NEWS

RUSSIAN SYMPHONY IN PARK

The Russian Symphony Orchestra, conducted by Modest Altschuler, will inaugurate a Summer Festival of music, at least for eight days, starting on July 23, at the athletic field of the Starlight Amusement Park, in the Bronx. Prices of admission will range from twenty-five cents to one dollar.

This arrangement will not interfere with Bavetta's Concert Band, which gives free concerts in another section of the park, every evening.

VECZEY AT ATLANTIC CITY

Amand Veczey has gone to Atlantic City to take charge of the music at the Ritz Gardens, where Max Fisher and August Butt (formerly at the Claridge) and Al Burkett are assisting him to handle a master musical repertoire—both dance and concert. Mr. Zoubretsky is now taking charge at the Ritz-Carlton Roof under Mr. Veczey's direction.

KRUEGER MAKING RECORDS

Benny Krueger, leader of Whitman's orchestra at the Palais Royal, is meeting with success by his novel way of recording blues for the Brunswick company. Mr. Krueger has also written a song entitled "Kid Love," which he has placed with the Triangle Music Publishing Company.

JACK MORRIS IN SHANGHAI

Jack Morris, musical director at the "American Club," Shanghai, China, is treating the club members and guests to American jazz music, which is the favorite there. Also some Oriental numbers, manufactured on Broadway.

"TAPS" UNDER DOCTOR'S CARE

"Taps," of Irving Berlin's orchestra department is under the doctor's care, being unable to get rid of the stiff muscles in his arms and neck, which is painful as well as inconvenient.

GOLDMAN CONCERT AT BELLEVUE

The Goldman Concert Band, under the direction of Edwin Franko Goldman, and Miss Helen Stover, soprano, appeared in an interesting programme the evening of July 19th at Bellevue Hospital. The concert given at Bellevue last summer was such a success and had such an exhilarating influence upon the patients that it was decided to give another this year and to increase the number next season if possible.

CHANGES IN RESORT LEADERS

Arthur Lang leaves the Shelburne, Brighton Beach, on July 21, going to the Blossom Heath Inn. Harry Raderman, now at the Blossom Heath Inn, will go to the Shelburne, taking with him Harold Stern, now playing at the Brighton Baths, as leader. Al Jockers, with Jimmy Rizzo, the latter known as Eddie Cantor's cousin, who both are now at the Pelham Heath Inn, will also go to the Shelburne.

LEPS AT WILLOW GROVE

PHILADELPHIA, Pa., July 18.—Wassili Leps and his Symphony Orchestra are now playing a three-weeks' engagement at Willow Grove Park here.

A number of local soloists will appear including May Leithold, coloratura soprano and Marie Stone Langston, mezzo contralto.

ABRAM BAND IN CONCERT

Captain Walter Abram's Twelfth Regiment Police Reserve band gave a concert last week at the Federal Vocational Training Board's "Opera House Week," at the Board's local branch, where the handiwork of disabled veterans was on exhibition to the public.

VERSATILE FIVE AT STROUDSBURG

The Versatile Five, under the management of Champ Emerson, are now playing at the Churleigh Inn, Stroudsburg, Pa.

ABOUT YOU! AND YOU!! AND YOU!!!

Ama Avery is now playing at the Allaire, Lake Beach, N. J.

Helen Ray is working at Healy's, Boston; booked by Harry Walker.

Phoebe Nichols signed with Jimmie Hodges Musical Company and opens this week.

Bobbie Arants has been re-engaged for another week at the White City Follies in Chicago.

Rosalind Fuller has been engaged by the Bohemians for the "Greenwich Village Follies, 1921."

Chaulsea and Kinney have been placed with "Snapshots of 1921" by the Harry Walker booking office.

Florence Gunset has been booked with the Little Caruso Company for next season by Harry Walker.

Menlo Moore is in Chicago selecting acts for his vaudeville offerings; he will return to New York shortly.

Jean Le Brun has signed a season's contract with Lena Daley through the Walker Theatrical Exchange.

Lillian Bernard arrived from the West this week and will be seen in a new single around New York shortly.

Pete Mack is now in Chicago engaging acts for next season; he will return to New York in about ten days.

Cleo Madison, who was formerly with Dubin & Oliver's "Now and Then," has left Chicago for her home in New Orleans.

Lauretta Rollo has been signed by Dubin & Abelson for a new vaudeville act which goes into rehearsal early in August.

Reed and Blake, who are spending their vacation on Long Island, will resume their bookings September 1st under direction of Abe Finberg.

Margaret Lee, Dorothy Brown, Julia Gay and Nila Orell have been engaged by Mme. Lobuska through the Walker Theatrical Exchange.

Billy Diamond of the George Webster Circuit, has left Chicago and is now spending a short vacation on a fishing trip at Lake George.

Jean and Jeanette sailed recently from Southampton, England, for Capetown, South Africa, and will play a tour of the South African theatres.

Sig. Dubin has left Chicago for a two weeks' vacation at Lake Marie; he will make five new vaudeville productions upon his return to the city.

Ann Harding, Mina Gleason and Frances McLaughlin have been engaged by Adolph Klauber for "Like a King," which he will produce early in September.

BLANCHE BRYAN

or ALMON L. BRYAN (Tex Bender, the Cowboy Violinist), or anyone knowing his whereabouts, is requested to communicate with Erba Robeson, care of Clipper.

If Leonard Praskins

Formerly 54 Charles St., New York, will communicate with the writer, he will learn something of advantage. Address Central, care of Clipper.

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NEW YORK CITY

Palace—Wilson Aubrey Trio—Herman Timberg
—Horace Golden—Ned Norworth & Co.—Bernard
& Garry—Cecil Lean & Cleo Mayfield.
81st Street—Two Caninos—Lillian Fitzgerald
—Harry J. Conley & Co.—Kranz & White—Ford
& Goodrich—Devos & Statzer.
Riverside—Mme. Herman—Keegan & Edwards
—Flo Lewis—Fanchon & Marco Revue.
Royal—Four Marx Bros.—McCloud & Norman—
Watson Sisters.

BROOKLYN, N. Y.

Orpheum—Lovenberg Sisters & Neary—Ames &
Winthrop.
Bushwick—Princess Jue Tuan Tai—Harry Hol-
man & Co.

ATLANTIC CITY

Garden Pier—Palo & Palet—Fenton & Fields—
Larry Watson, Jr., & Co.—Dooley & Sales.

BOSTON

Keith's—Harry Delf.

CLEVELAND

Hippodrome—Perone & Oliver—Joe E. Bernard
& Co.—Rae Eleanor Ball & Bro.—Ernest Ball.

DETROIT

Temple—Mal Ford & Gitz-Rice—Josie O'Mears—
Scanlan, Denno Bros. & Scanlan—Meyers & Han-
nford.

PHILADELPHIA

Keith's—Jack Norworth—Dorothea Sadler & Co.
—Five Avalons—Van Hoven—Adelaide Bell & Co.
—Gold & Edwards—Lexey & O'Connor—Briscoe &
Rauh—Janet Adair & Co.

PORTLAND

Keith's—Seed & Austin—Foley & O'Neil—George
MacFarland—Theresa & Willy—Mildred Parker.

PITTSBURGH-JOHNSTOWN

Sheridan Square and Majestic—Arthur Barst—
Allen & Francis—Lloyd & Goods.

JOHNSTOWN-PITTSBURGH

Majestic and Sheridan Square—Jeannette Sisters
—Held & Adams.

SYRACUSE

Keith's—Kennedy & Rooney—Bowers, Walters
& Crooker—Frank Wilcox & Co.—Avery & O'Neil
—Florence Moore—Margaret Stewart.

WASHINGTON

Keith's—Ethel Barrymore & Co.—Patricola &
Delroy.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Carlyle Blackwell & Co.—Low Dock-
stader—Jean Adair & Co.—Dooley & Storey—Rose
Clare—Sampson & Douglas—The Five Laurels—
Lind Brothers.

Salt Lake—Ray Raymond & Girls—Ona Munson
& Boys—Carleton & Ballew—Bowman Brothers—
McGrath & Deeds—Gautier's Bricklayers—Car-
lisle & Lanal—McDonald Trio—Hurio.

LOS ANGELES

Orpheum—Trip to Hitland—Max York's Dogs—
Carl McCullough—Edward Marshall—Barry &
Whitledge—The Rectors—Bubbles.

MILWAUKEE

Palace—Stella Mayhew—Moran & Mack—Phina
& Picks—Bob & Peggy Valentine—Deszo Retter
—Jap (The Wise Hound)—Rosa King Trio.

SAN FRANCISCO

Orpheum—Singer's Midgits—Al Raymond—Clint-
on Sisters—Wanser & Palmer—Tom Wise & Co.
—Zuhn & Dries—Bailey & Cowan—Bronson &
Baldwin.

F. F. PROCTOR

Week of July 18

NEW YORK CITY

Fifth Ave. (First Half)—Jean Granes—John
LeClair—McCarthy Sisters—Sam Liebert—Leon
Co. (Second Half)—Tom Nowan Co.—Nathan
Bros.—Howard & Sadler.

23d St. (First Half)—Quixey Four—Wm. Sisto
—Althea Lucas Co. (Second Half)—Long & Gib-
son—Moore & Fields.

58th St. (First Half)—Newell & Most—Eddie
Russ—Frank J. Sydney—Desser & Golden—Gus
Edwards. (Second Half)—Bernard & Ferris—
Royal Gascoines—Will Morris—Circus Day in Toy-
land.

125th St. (First Half)—McDevitt, Kelly &
Quinn—Lillian Bernard—Bonita & Shep Camp-
Breen Family. (Second Half)—Howard & H.
Savage—Henrietta Byron—Mattis & Young—
Quixey Four.

Yonkers (First Half)—Harry & G. Ellsworth—
Royal Gascoines—Will Morris—Bernard & Ferris
—Circus Day in Toyland. (Second Half)—Eddie
Russ—Joe Quan Tai—Hadden & Harron—Frank J.
Sidney—Glady's Delmar Band.

NEWARK

(First Half)—Musical Revue—Allero—Nathan
Bros.—Barry & Lydia. (Second Half)—Harry &
G. Ellsworth—Wilson Aubrey Trio—Bobbe & Nel-
son.

SCHENECTADY

(First Half)—Irene Miller—Harry Hayden Co.
—Warren & O'Brien—Gregory Troupe. (Second
Half)—Togo—Raymond & Lite—Travers, Douglas
Co.—Avery & O'Neil—Hite, Redow & Hite.

MT. VERNON

(First Half)—Kane & Heran—Will Mahoney—
Johnson B. & Johnson—Chong & Moey—Miller
Sisters. (Second Half)—McDevitt, Kelly & Co.—
Wilton Sisters—Stan Stanley Co.—Horace Golden
Co.—Carroll McComas Co.

NEW YORK CITY

Harlem Opera House (First Half)—Wilton Sisters
—Al & E. Frabelle—Tom Nolan—Hart, Wag-
ner & Ellis. (Second Half)—Melodies & Steps—

VAUDEVILLE BILLS

For Next Week

Devos & Statzer—Dupree & Lanson—Jim Mc-
Williams.

ASBURY PARK

Brown & Taylor—Adams & Thompson—O'Con-
nell & Clifford—Tony Cornetta Trio—Bixley &
Lerner—Lulu Contes.

BOSTON

Boston—Marv-Raco & Partner—Sophie Kassmir
—King & Irwin—Willie Solar—Jessie Rooney &
Weston.
Scotley Square—Elaine Beasley—Riano North-
land & Ward—Knapp & Cornelli.
Washington St.—Kennedy & Davis—Ward &
King.

CAMBRIDGE

(First Half)—Gardner & Aubrey—Elm City
Four—Moel Lester Co. (Second Half)—Harry &
K. Kelly—Alton & Allen—Daly & Berlew.

HOLYOKE

(First Half)—Louis Leo—Raymond & Lite—
Frank Cornell Co.—Clark Storey—Jim & B. Page
—Henry Santrey & Band. (Second Half)—
Alero—Lillian Rogers—Carlotta & Lewis—Warren
& O'Brien—Harry & A. Seymour—Henry Santrey
& Band.

JOHNSTOWN-PITTSBURGH

Carl & Inez—Three Weber Girls—Danicle & Joe
—Midgie Miller Co.

JERSEY CITY

(First Half)—Devos & Statzer—Henrietta
Burton—Eight Durky Steppers. (Second Half)—
Jean Granes—Johnson B. & J.—May & May.

LYNN

(First Half)—Austin & Seed—Arthur Geary—
Theresa Wiley. (Second Half)—Gardner & Aub-
rey—Scott & Christie—Elm City Four.

LANCASTER

(First Half)—Elvia—Ching Hwa Four—Roberts
& Boyne—Jeannette's Monks. (Second Half)—
Three Eddy Girls—James Kennedy—Claudia Cole-
man—Four Ortons.

NEWPORT

(First Half)—Scott & Christie—Friend & Down-
ing—Sylvia Loyal Co. (Second Half)—Austin &
Seed—Arthur Gear—Theresa & Willy.

NEW LONDON

Chas. & N. Olms—Mona—Sherman & Shields—
Chas. Tobin—Seven Military Girls. (Second Half)—
—France & Baker—Harper & Blanks—Strand
Trio.

NEW BRITAIN

(First Half)—Frances & Baker—Hunniford—
Strand Trio—Billie's Duo. (Second Half)—Fran-
cis Doherty—Chas. Tobin—Jed Dooley.

PITTSBURGH

Olivette—Bufke & Lillette—Edwin Felix & B.
Lawrence Crane Co.—Richmond Morrison—Jane &
Miller—Welsh & Hazleton—Leavere & Collins.

PITTSBURGH-JOHNSTOWN

The Faynes—Melotte Duo—Ryan & Bronson—
Holly & Lee—Catty Nelson.

SHEENANDOAH

(First Half)—Three Eddy Girls—Caroline—
Howard & Sadler—Kitamura Japs. (Second Half)—
—Delores Francis—Conroy & Howard—Jones &
Sylvester—Casting Melos.

SCARBORO

DePeron Trio.

POLI CIRCUIT

BRIDGEPORT

Poll's (First Half)—Chamberlain & Earl—Hall
& Fenton—Porter White—Verna, Mersereau Co.
(Second Half)—Cornella, Leana & Zippy—The Old
Time Movie Show—Richards & Walsh—Tom Mc-
Rae Co.—A Dress Rehearsal.

HARTFORD

Capitol (First Half)—Chief Blue Cloud—Frances
Doherty—Richards & Walsh—Eddie Foyer—Dress
Rehearsal. (Second Half)—Chong & Moey—Ed
& M. Howard—Valentine Vox.

NEW HAVEN

Palace (First Half)—Cornell, Leona & A.—
Frances & Eldon—Tom McRae Co.—In Argentina.
(Second Half)—Chief Blue Cloud—Chamberlain &
Earl—Hall & Fenton—Verna Mersereau Co.

SCRANTON

Poll's (First Half)—Mora & Reckless Duo—In-
man & Lyons—Prince & Bell—D. D. H.—Magic
Fan. (Second Half)—Lunch & Zeller—Geo. F.
Hall—Held & Adams—Trick Proposal.

WILKES-BARRE

Poll's (First Half)—Lynch & Zeller—Geo. F.
Hall—Trick Proposal—Held & Adams. (Second
Half)—Mora & Reckless Duo—Inman & Lyons—
Prince & Gell—D. D. H.—Magic Fan.

PANTAGES CIRCUIT

WINNIPEG

Pantages—King Saul—Arras Sisters—Ross Wise
—Pantages Opera Co.—Joe Whitehead—Clemenso
Bellings.

REGINA AND SASKATOON

Pantages—The Cromwells—Burns & Lorraine—
Stan & May Laurell—Jan Rubini—White, Black &
Useless.

EDMONTON

Pantages—Wire & Walker—Lew Hoffman—
Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

CALGARY

Pantages—Scamp & Scamp—Jack & Murray

Gray—Carl Emmy's—Pets—Shelton Brooks—The
Mimic World.

GREAT FALLS AND HELENA

Pantages—Dorothy Morris Trio—Pantzer Sylva—
Canary Opera—Dixie Four—Good Night, London.

BUTTE AND MISSOULA

Pantages—Three Deslys Girls—Avalon Trio—
Lydia McMillan & Co.—Bobby Henshaw—Jarvis
Revue—The Willie Brothers.

SPOKANE

Pantages—Bargett & Sheldon—Murdock & Ken-
nedy—Three Keltons—Richard Francis—Under the
Apple Tree.

WALLA WALLA AND NO. YAKIMA

Pantages—Adonis & Dog—Mason & Bailey—
Suite 16—Judson Cole—Three La Grohs.

SEATTLE

Pantages—Gallini & Co.—Gus Elmore & Co.—
The Bandit—Eva Tanguay—Anita Arliss & Co.

VICTORIA, B. C.

Pantages—Frawley & West—Hayes & Lloyd—
Harmony Land—Clay Crouch—The Greenwich Vil-
lagers.

VANCOUVER

Pantages—The Shattucks—Stein & Smith—Cl-
gianne Troupe—Noodles Fagin—Long Tack Sam.

TACOMA

Pantages—Little Nap—Pepino & Perry—Predic-
tion—Dancing Davey—The Gay Little Homa.

PORTLAND

Pantages—Amorous & Obey—Hollis Sisters—
Lillian Ruby—Clifford Wayne Trio—Jarvis & Har-
rison—Pearls of Pekin.

TRAVEL

Pantages—Brown & Herr—Chad & Monte Huber
—F. Blondell & Co.—Chuck Haas—Japanese Ro-
mance.

SAN FRANCISCO

Pantages—Mack & Williams—Cleveland & Dow-
ry—Joe Roberts—Posters Pierrots—Dobbs, Clark
& Baro—Making Movies.

OAKLAND

Pantages—Phil La Tosca—Rhoda & Crampton—
Martha Hamilton & Co.—Gallerini Sisters—The
Love Shop.

LOS ANGELES

Pantages—Ambler Bros.—Green & La Sell—
Chas. L. Gill & Co.—Barton & Sparling—Thor-
nton Flynn & Co.—Dowling's Circus.

SAN DIEGO

Pantages—Chas. & Mayme Butters—Tracy, Pal-
mer & Tracy—Camilla's Birds—Burton & Dwyer—
Xochiti.

LONG BEACH

Pantages—Ann Vivian & Co.—Leonard & Wil-
lard—Bill Armstrong & Co.—Grace Hayes & Co.—
Not Yet Marie.

SALT LAKE CITY

Pantages—Jack Dempsey—Chandon Trio—Mal-
die De Long—Benny Harrison & Co.—Staley &
Birbeck—Paramount Four.

OGDEN

Pantages—Gray & Askin—Fern, Bigelow &
King—Jones & Jones—Yes, My Dear—Alanson.

DENVER

Pantages—Claire & Atwood—Coleman, Goetsen
& Co.—Jed's Vacation—Diana Bonhair—Paynton
& Ward—The Liberty Girls.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Geo. W. Moore—White
& Gray—Wheeler Trio—Garrison Jones & Co.—
Rolland & Ray—Jane O'Rourke & Co.—Basil &
Allen—Burrell Bros. (Last Half)—Bud Bernie-
Sutter & Dell—De Bell & Waters—Corinne & Co.
—Evelyn Cunningham—Homer Miles & Co.—
Rucker & Winfred.

Lincoln Square (First Half)—Clemenso Bros.—
Rose Garden—Homer Miles & Co.—Senna &
Stevens—McCormick & Regay. (Last Half)—
Buse's Dogs—Lillian Boardman—Overholt &
Young—Dody & Berman—Sherlock Sisters & Clit-
ton.

Greeley Square (First Half)—Faber Bros.—
Murphy & Hewitt—Sherlock Sisters & Clinton—
Violinski. (Last Half)—Harry La Vail & Sister
—Hilton Sisters—Chas. Reilly—Crescent Comedy 4
—Yorke & Maybelle—Clemenso Bros.
Delaney Street (First Half)—Billy Kinkaid—
Wilson & Wilson—Lainne & Tollman—Hall & Tex-
ter—Class, Manning & Class. (Last Half)—Bur-
rell Bros.—Jack & Patricia Poole—Senna &
Stevens—Renard & West—Fred Berrens—Valda &
Co.

National (First Half)—Humberto Bros.—Evelyn
Cunningham—Overholt & Young—Harry Lee—
Grace Ayres & Bro. (Last Half)—Faber Bros.—
Fred Rogers—Six Royal Hussars—Murphy &
Hewitt—Gypsy Trio.

Orpheum (First Half)—Sutter & Dell—Lillian
Boardman—Rogers, Bennett & Traps—Crescent
Comedy Four—Gypsy Trio. (Last Half)—Waters

& Lee—Wilson & Wilson—La Coste & Bonawe—
Willie Smith—Ten Feet.
Boulevard (First Half)—Williams Bros.—La
Coste & Bonawe—Willie Smith—Valda & Co.
(Last Half)—Humberto Bros.—White & Gray—
Lella Shaw & Co.—Dunham & Williams—McCorm-
ick & Regay.
Ave. B (First Half)—Hilton Sisters—Jones Fam-
ily—Steppe & Lancaster. (Last Half)—Pollu-
Fox & Venetta—Foster & Seamon—Dance Novel-
ties.

BROOKLYN

Metropolitan (First Half)—Al Libby—Peel &
Corwin—Bert Wilcox & Co.—Rucker & Winfred—
Corinne & Co. (Last Half)—Harry Lee—Hubert
Kinney & Co.—Le Maine & Sheldon—Foe Fanton
& Co.

Fulton (First Half)—Ernesto—Fox & Venetta—
Le Maire & Sheldon—Fred Berrens—Harry La
Vail & Sister. (Last Half)—Billy Kinkaid—Rose
Garden—Jones Family—Basil & Allen.
Palace (First Half)—Pollu—Dance Novelities—
Josephine Harmon. (Last Half)—Bicknell—Harry
Steppe & Lancaster—Lainne & Tollman.

Warwick (First Half)—Fennin & Mack—Arm-
strong & James—Carpos Bros. (Last Half)—
Monte & Parti—Hall & Hoffman—Miller & Rose.

BALTIMORE, MD.

Ferrier—Norton & Wilson—Gordon & Jolice—
Burt Walton—Dura & Feeley.

BOSTON

(First Half)—Adolpho—White & Gladden—Mam-
my—Pep-O-Mint Revue—Dunley & Merrill. (Last
Half)—Clayton & Clayton—Geo. Stanley & Sister
—Townsend Wilbur & Co.—Dave Manley—Four
Fantinos.

HAMILTON, CANADA

(First Half)—Marvel & Fay—Singer & Booth—
Marriage vs. Divorce—Arthur Terry—Bender &
Meehan. (Last Half)—Hodge & Lowell—Marriage
vs. Divorce—Smith & Cook—Cliff Bailey Duo.

LONDON, CANADA

(First Half)—Weston & Marion—Brady & Ma-
honey—Grace & Eddie Park. (Last Half)—Press
Eldridge, Barlow & Eldridge.

MONTREAL, CANADA

De Onzos—Burton & Shea—Dae & Neville—Win-
chell & McCormick—Fred La Reine & Co.

OTTAWA, CANADA

Canaris & Cleo—Ed Hill—Josie Flynn's Min-
strels—Frank Ward—Cowboy Williams & Daisy.

PROVIDENCE

(First Half)—Geo. Stanley & Sister—Townsend
Wilbur & Co.—Dave Manley—Fantinos. (Last
Half)—Adolpho—Mammy—Pep-O-Mint Revue—
Dunley & Merrill.



TORONTO, CANADA

Wilbur & Girls—Exposition Jubilee 4—Ronair
& Ward—Babe La Tour & Co.—Jack & Foris.

WASHINGTON, D. C.

Lamberti—Ryan & Weber—Tom Davies & Co.—
Geo. Morton—Ajax Family.

WINDSOR, CANADA

(First Half)—Play & Castleton—Nita Johnson—
Eldridge, Barlow & Eldridge. (Last Half)—
Weston & Marion—Brady & Mahoney—Grace &
Eddie Parks.

JEAN MACK IS PEPPLER MANAGER

CHICAGO, Ill., July 17.—Jean Mack has
been appointed engagement manager of the
T. Dwight Pepple Agency, succeeding
Stewart Walters, who died suddenly last
week.

LOTTIE GEE

PRIMA DONNA

WITH "SHUFFLE ALONG"

Now Playing 63rd St. Music Hall

YORK AND MAYBELLE

JUST SIGNED CONTRACTS FOR TWO

YEARS. "WATCH" THIS SPACE

CAPT. ADAMS

ODIVA AND SEALS

Now playing a 12-week engagement in England.
Sailing from England, September 1, for Sydney,
Australia, to fill a 60-week contract with Ben
Fuller Circuit.

OHIO CENSOR BOARD ABOLISHED

The Ohio Board of Motion Picture Censors has been abolished and its powers and duties have been transferred to the Department of Education. This information has just been conveyed to the National Association of the Motion Picture Industry in a letter received from the newly created Division of Film Censorship in the Ohio Department of Education.

The abolition of the old Ohio Board of Motion Picture Censors was brought about by the Reorganization Bill, which has just gone into effect in Ohio and has made many changes in the executive departments of the state government.

In transferring the powers and duties of the Ohio censors to the Department of Education, a Division of Film Censorship was formed for handling all matters in connection with the licensing of pictures. Under the new arrangement in Ohio there will be a Chief of the Division of Film Censorship and two assistants to the chief.

Mrs. Evalyn Frances Snow has been appointed Chief of the Division. The two assistants have not yet been appointed. Mrs. Snow was formerly a member of the Ohio Board of Censors. Other members of the old board who were legislated out of office were Mrs. Maude Murray Miller, chairman, and J. S. Kinslow.

The censorship fees in Ohio remain the same, namely \$1 for each reel of 1,000 feet. All other regulations of the old Ohio Board of Censors will remain in force.

No fixed rules or standards are used in censorship in Ohio.

ROBINSON IS ROYLE'S MANAGER

A. C. Robinson, formerly manager of Henry Miller's Theatre, will be general manager for Edwin Milton Royle, who will present a series of plays at the Greenwich Village Theatre the coming season.

"DETERMINATION" COMPLETED

"Determination," the super-production commenced almost a year ago by the United States Photoplay Corporation which recently went bankrupt, has at last been completed by the United States Motion Picture Corporation, which took over the defunct concern.

The United States Photoplay Corporation was the brain-child of Captain Frederick Stoll, the promoter whose unexplained disappearance brought the company's financial condition to a climax. Captain Stoll's disappearance, which was first made public by THE CLIPPER, excited much comment all over the country. He was heard from almost two months after he left New York, but he never returned here.

According to James W. Martin, president of the company, another production, a five-reeler, called "The Threshold," has also been started and will be completed in the fall.

The incomplete picture "Determination" was purchased by Martin for \$20,000 after the United States Photoplay Corporation went bankrupt.

GOLDWYN ADDS TO LIST

Goldwyn announces the addition of another picture to its advance list of fifth year productions, a rippling comedy of American life entitled "Pardon My French." It is a Messmore Kendall production, starring Vivian Martin, and with titles by Irvin S. Cobb. The story deals with the adventures of a family which moves from Main street, Kansas, to a Place in the Sun, when they strike oil, with amusing results. "Pardon My French" was directed by Sidney Olcott, who directed Goldwyn's "Scratch My Back." The story was adapted from Edward Childs Carpenter's "Polly in the Pantry."

COMEDY FILMS WANTED

Producers and exhibitors of motion pictures are demanding comedy material, for which the public is showing an immense preference. As proof of this the Capitol Theatre recently ran as its feature a comedy in which Harold Lloyd and Mildred Davis starred. Although there are more than 50,000 writing for the films in this country, not more than five per cent, according to leading scenario editors and film directors, show a gleam of humor.

"We who make pictures," said Henry King, noted director, "always bear in mind the public sentiment as it comes through the film exhibitor and we find that there is an overwhelming demand for plays of humorous interest. It is the bulk of testimony from audiences themselves which makes the fun film the paramount factor nowadays." The time, according to the same authority, has passed when the public wants heavy dramatic material. It will accept such stories only when they are written by world-recognized authors.

Among those who are seeking dramatic comedy scenarios are Charles Ray, Harold Lloyd, Bebe Daniels, Constance Talmadge, Bessie Love, Eileen Percy and Gladys Walton.

LEDERER TO DO "TRANSIT"

George Lederer has started to cast for "Rapid Transit," which he will produce shortly.

SHOWING OF FILM HELD UP

The All-American Film Company, of which James S. Keily is business manager, and Robert Goldstein, a member of the firm, will show the picture "Spirit of 1776," at the Town Hall in the near future, the date to be announced by the concern some time this week.

The picture was first produced and shown in 1917 by Goldstein who was sentenced to ten years in prison for violation of the Espionage Act in connection with his authorship and production of the thirteen-reel film, which was characterized as being "German propaganda, for the purpose of arousing animosity against the British government." His sentence was recently commuted and he intends to show the picture without a scene being changed. Mr. Keily announces that the film would have been shown at the Town Hall sooner but that two of the reels had been stolen, and have just been recovered.

WEINSELL TO DO COMEDIES

Warren Weinsell, formerly with B. F. Keith is president and general manager of a new firm that will produce two-reel comedies, the stories to be taken from Harris Dixon's writings in the "Saturday Evening Post."

The cast will be colored, and will be directed by Weinsell and Dixon personally.

The MALE LUCILLE and VIOLETTE

HUMBERTO BROS.

Playing Loew's American Theatre, Week of July 18-19-20—Orpheum Theatre, 21-22-23-24.

BOOKED SOLID, PANTAGES, 1921

Direction—MAX OBERNDORF

JIMMY "SAX" DUFFY

FORMERLY DUFFY & MONTAGUE

THE JOLLYING JESTER IN A SOMEWHAT DIFFERENT SINGLE

THE FIRST MAN TO PLAY AN IRISH JIG ON A SAXOPHONE ON ANY STAGE

GEO. STANLEY and SISTER "BITS OF DIXIE"

Dir. FITZPATRICK & O'DONNELL

LOVENBERG SISTERS AND SIME NEARY

INTRODUCING DANCE, MERRIMENT AND SONG



ESTELLE

THIS WEEK
JULY 18th
KEITH'S RIVERSIDE

Now in Our 74th Consecutive
Week



SIME

NEXT WEEK
JULY 25th
Orpheum, Brooklyn

Direction HARRY WEBER



ADELAIDE

NEW ACTS

CUSHMAN AND CLARK

Theatre—City.
Style—Singing and talking.
Time—Fifteen minutes.
Setting—Special, in "one."

The drop was futuristic, but the jokes were not, nor is the possibility of bookings with the present material, very.

Both are amateurish, the man more so, especially in his inexcusable waiting for laughs after the poor collection of hokum he delivers.

It seems a shame that a nice girl should have to be a party to the attempted humor about a chicken laying eggs, with a mirror in the nest, thinking she had laid two, which induces her to lay another—the girl replying, "I must try that," and the man answering her, "Not you—it only works with a hen."

Not only is this unfunny, but not nice, neither is the seasick gag about always bringing "up one thing after another."

The "Indian Guide—Be Still—Man," has been used to death, is not free from suggestiveness, and sounds worse coming from a girl of tender years.

The man laughs at his own wit, continually looks at the audience after each attempt at making them laugh, dances about, changing the position of his feet, is awkward, ill at ease, and was not sure of his lines, this being noticeable at various times.

The girl looked neat in several changes of costume, and has a girlish charm that may stand her in good stead; she should confine her efforts, however, to dancing and not try to sing, for it is pathetic.

Cushman did some dancing that was fair, but that's about all he contributed; that song "You'll Never Get a Whimper Out of Me," was very poorly done, and in the second chorus it seemed as if some one had told him that Will Morrisey uses the number and does a George Cohan imitation, for, by the attempt, he had never seen Morrisey nor George Cohan, either; in fact, it was awful.

In a change of costume the girl said, "Do you want me still?" to which the fellow replied, "That's the way I do want you," which is in one of those old book plays that Baker used to sell in Boston; the two did a song and dance, finishing the dance three-quarters of the way over, and not getting off the stage at all well.

The "business" was bad, the crosses poor, and neither seemed to know how to get on or off the stage; all in all, it was a very poor, amateurish attempt and needs a whole new act written, a lot of rehearsal and coaching and much working out in the smaller, out-of-town houses, before it can hope for anything in the New York theatres. H. W. M.

JONES, ELLIOT & AL HOCKEY

Theatre—City.
Style—Singing and dancing.
Time—Thirteen minutes.
Setting—Special in "three."

Two fellows and a girl, one of the fellows a pianist, open the act with some pantomime which is slow for the opening and means—nothing.

The repetition of pantomime at the conclusion of the first dance is ill advised also, as it shows the finish and kills any chance for a hand. Unless pantomime is well understood and capably accomplished, it had better be left for those who have studied it or make it a specialty.

Several dances were done, interspersed with songs and a piano solo.

The girl should not try to sing. Her voice is not only very weak, lacking the force necessary to carry it over, but shows a lack of training and is shaky. The rolling splits done at the end of her dance were fair and sent it over to a hand.

The piano solo was just ordinary and could be replaced with something with more of a punch or omitted altogether. H. W. M.

LUCILLE ROGERS

Theatre—Kahn's Union Square.
Time—Eleven minutes.
Style—Singing.
Setting—In "one."

Lucille Rogers, last season prima donna at the National Winter Garden, is doing a new single singing act. She appeared at Kahn's Union Square Sunday and was the hit of the bill. She uses three high class numbers, singing the chorus of her second number in five different languages. As an encore Miss Rogers offered a popular number. She is an attractive brunette who rendered her numbers in a remarkably fine mezzo soprano voice, of clear tone and strong volume.

Miss Rogers has an act that is somewhat different than the usual "single" acts seen in vaudeville and is worthy of the two a day, which she no doubt will be seen on, when the season opens. S. R.

ATLANTIC BEACH CLOSED

PROVIDENCE, R. I., July 18.—Atlantic Beach, an amusement resort in Middletown, near here, was officially ordered closed on Saturday by President Peckham of the Middletown Town Council. The beach was under the management of William Quigley, and many complaints had been received about the manner in which it was operated. Quigley's license expired last week, and the Town Council refused to grant him a new one.

The Town Council declared on Saturday that if Quigley attempted to continue operating the beach without a license he would be served with a writ. Quigley has conducted the beach for a number of years, and leases out the concessions there.

"CLOUDS" TO STAY UNTIL FALL

CHICAGO, July 16.—"Up in the Clouds," which is playing at the Garrick Theatre here to good returns will continue until Labor Day.

CHICAGO'S MAP CHANGES

CHICAGO, Ill., July 17.—Chicago's theatrical map has again been changed. The New Apollo Theatre, built under the direction of Al. H. Woods, has been leased to the Shuberts.

The deal, closed last week, involves the temporary withdrawal of Al. H. Woods from operation of Chicago Loop theatres. As a real-estate transaction it involves an annual rental of \$150,000 for a long term of years. This is said to be the highest priced lease on theatrical property on record in this city.

The Woods Theatre, also controlled by Al. H. Woods, has been leased to William Fox with an option to the end of the season, it is reported, so any Woods' attractions will come into this city on the same terms as those of other producers who do not operate Chicago houses.

The Apollo Theatre will revert to a vaudeville house, being dedicated to this caliber of entertainment on September 1. It will play two performances daily. Special scenery has been ordered for the Apollo. The Great Northern Hippodrome will end its present vaudeville career next week and will be taken over by the Shuberts. It will be renamed the Ritz or The Ambassador. One hundred thousand dollars will be spent in remodeling the house. The first play under the new policy will be "The Mirage." "Three Live Ghosts" has been selected to open the new season at the Central Music Hall, and "Toto" will get the Studebaker Theatre under way by August 12. "Face Value" and "The Purple Mask" will be held in reserve for Chicago engagements.

It is reported that by fall seven other Shubert theatres will find places in this city. It is proposed to build at least one new play house; where, has not been decided; but capital has been offered to build one in the Loop and another on Wilson Avenue, if the Shuberts will guarantee the bookings.

SPARKS CIRCUS IN EAST

WOONSOCKET, R. I., July 18.—Sparks Circus, doubled in size since its last visit here several years ago, played to large crowds at both afternoon and evening performances.

FREE SHOW NETS \$210

With managers and press agents the country over wracking their heads for schemes that will bring business, it remained for Charlie Smith, the manager of the Shattuck Opera House in Hornell, to discover a plan that brought him an unusually good house on a hot Thursday night when a repeat picture was being shown. Business had been getting worse and worse at the Shattuck Opera House and Charlie decided that extreme measures were necessary to get the trade.

So he advertised in the local papers that he had suddenly discovered that ninety-nine per cent of his fellow townsmen were honest and that he was going to prove this by admitting everyone free to the Thursday night performance. There would, he advertised, be no attendants at the door when the audience was entering. A box was to be placed at the door after the show and whosoever wished could put the thirty cents therein. If any in the audience were criminally minded, he believed that the moral pointed by "The Inside of the Cup" would induce them to deposit the thirty cents after the show.

Thursday night came and the whole town turned out to call Charlie's bluff. Whether from shame, the moral pointed by the picture, or from commiseration for the daring Charlie, three quarters of the house, numbering almost a thousand, deposited money in the box, for the receipts totaled \$210, by far the best receipts of the week. This was done although "The Inside of the Cup" was being shown for a return engagement.

It may be that his townsmen thought they were putting one over or else putting a plume in Charlie's cap, according to the type of auditor, but it was a case of "heads I win, tails you lose" for Charlie. Business couldn't have been much worse than it had been the previous few days and his stunt gave him a fine night's receipts to report.

FAY COMPTON RETURNS

LONDON, July 9.—Fay Compton has recovered from her recent automobile accident, and has completed rested herself. She returned to "The Circle" at the Haymarket Theatre, last week.

PRESENTED BY THE ORIGINATOR

"JACK SNYDER'S FOUR BIG SONG HITS"

"A LITTLE BIRDIE WHISPERED IT TO ME"

"FRANKIE" SONG TO MARGIE

OH! JADA BABY (SHE'S JUST A LITTLE BABY DOLL)

MY RUBY PAL (I CALL MY HAPPINESS)

Published by JACK SNYDER 1658 BROADWAY, NEW YORK.

Professional Copies and Vocal Orchestrations now Ready

Write Wire Call

Doubles for 2 Boys 2 Girls Boy & Girl (Fit Anywhere)

Frank Hughes, Prof. Mgr. 1658 Broadway, N.Y. City

NO CENSORS APPOINTED YET

Although the Lusk-Clayton motion picture censorship bill goes into effect on August 1st, none of the censors have as yet been appointed because, those close to the Governor say, he wants to take his time in order to choose as censors those best fitted for the posts. The political bosses have been clamoring to have the three \$7,500 jobs given to deserving party men as legitimate patronage, but the Governor regards himself personally responsible for the forthcoming decisions of the censors and has decided to delay the appointments till he has found just the right men for censors.

Though the bill becomes effective in less than two weeks, no provision has as yet been made for supplying license applications to distributors either for pictures now in circulation or for such as will be released after August 1. Nor has it yet been decided whether the commission will open an office in New York or whether it will conduct all its business of reviewing and licensing films in Albany.

These preparations are necessary if the commission is to begin its work on schedule, but, it is said, the Governor may delay the appointments till the day before the bill becomes effective, if it is necessary to wait till then to get the right men. Governor Miller has refused to discuss the appointees and has not given an inkling to their names, but shrewd observers say that his appointments will be such as would be pleasing to the Civic League. They base their statements upon the fact that the Governor gave the fountain pen with which he signed the bill to the Civic League, which has long advocated a motion picture censorship bill.

It is known, however, that the Governor has discussed his ideas on motion picture censorship with many whom he considered fit candidates for motion picture censors. Among the names which have been prominently mentioned here by those

in the know are those of George Bell, formerly Commissioner of Licenses of New York, and Benjamin Olds, formerly moving picture publicity man, both of whom have a technical knowledge of motion pictures.

The Governor is at present enjoying a vacation in Syracuse, his home city, where he is expected to remain for the rest of the month. His choice will probably be made known from Syracuse, as the law goes into effect on August 1.

SILL OPENS HOTEL

William R. Sill, former newspaper man and press representative of many Broadway shows, has signed a lease and taken possession of Reiger's Murray Hill Hotel, Flushing, L. I. He will conduct a general hotel business, and hereafter the establishment will be known as Sill's Hotel.

His original proposition to form a corporation and take over a hotel on Long Island Sound fell through. A number of theatrical people subscribed to the stock, but their subscriptions were returned.

APPEALING PICKFORD CASE

RENO, Nev., July 7.—A preliminary step in the appeal of the Mary Pickford divorce case was taken yesterday when District Judge Langan, sitting at Minden, gave the Attorney-General till Tuesday to file his bill of exceptions to the decision upholding Pickford-Moore divorce. The Attorney-General will ask the higher courts to sunder the divorce, the court at Minden having recently denied his application in the matter.

ACTORS BEAT CHAMPS.

The National Vaudeville Artists' baseball team defeated the Bronx Giants in a game played on Sunday, at the Bronx Field, by a score of 9 to 8. The Bronx Giants are the champion semi-pro team of the borough. Ernie Stanton pitched for the actors, and William Farnsworth caught. The batteries for the semi-pros were Walsh and Tee.

OWEN MOORE MARRIES

Owen Moore, former husband of Mary Pickford, was married last Saturday to Miss Kathryn Perry, who has been his leading woman in several pictures. The marriage was performed secretly by Justice Mead in Greenwich, Conn., with Myron Selznick as best man and Miss Catherine McCarthy as bridesmaid.

Miss Perry, a native of New York, was a model for Penrhyn Stanlaws, Harrison Fisher and other artists after she left school. In 1919 she was in the Ziegfeld "Follies," and in that year she won the Golden Apple beauty prize, which was given at an art ball.

Owen Moore was born in Ireland and came to this country when a boy. In 1908 he got into the motion pictures, where he met Mary Pickford the following year, and married her in 1910.

FRIML DENIED CITIZENSHIP

Rudolph Friml, the composer, was denied citizenship when he appeared in the naturalization court conducted by Supreme Court Justice Finch to swear his allegiance to this country. Justice Finch explained that the rejection of the author of the scores of "High Jinks," "The Firefly" and other musical comedies was based on technical grounds and reflected in no way on Mr. Friml.

The application of Mr. Friml was refused because he was defendant in an uncontested divorce suit three years ago. In order to become a citizen a candidate must offer proof of good character for a period of five years. Since only three years have elapsed since the divorce, the Court ruled that the applicant had not fulfilled his requirement.

"PINKIE" POSTPONED

SAN FRANCISCO, July 11.—The presentation of "Pinkie," the newest play by Maude Fulton, in which she will play the title role, has been put forward a week, and will have its premier, at the Savoy Theatre on July 17.

CAVE MANAGER SUED

Harold O. Wright, manager of the Cave of the Winds, at Niagara Falls, was made the defendant in a suit brought by Joseph C. Hartman, of No. 4118 Avenue P, Brooklyn, in the Supreme Court, in two damage actions, one for \$50,000 for the death of his father and the other for \$25,000 for the death of his mother.

Hartman alleges that while he was visiting the Cave of the Winds, September 6, 1920, with his parents, there was a slide of shale and rock, which came down upon Mr. and Mrs. Hartman and killed them.

Wright stated to Judge Aspinwald that he had taken all possible precautions to prevent any accident of this sort and denied that he was guilty of criminal negligence.

In view of the fact that fourteen of the witnesses he wished to call live in Niagara Falls, Wright asked that the trial take place there, which motion was granted.

An appeal will be taken by the plaintiff's counsel to this ruling.

SKINNER ON WAY HOME

Otis Skinner is on his way back to America, a passenger on the *Paris*, which sailed from Havre last Saturday. Mr. Skinner has spent most of his visit abroad in Spain, buying costumes and studying customs and habits which will be useful in the production of "Blood and Sand," the play by Tom Cushing, founded on the novel by Blasco Ibanez, in which he is to appear at the Empire Theatre September 20. Rehearsals of the play will begin immediately after Mr. Skinner's arrival here, and the first performance will be given at Buffalo on Labor Day.

O'HARA REHEARSING

Fiske O'Hara, the singing star, is rehearsing at Stamford where he will appear about August 8 in a new play by Ann Nichols, entitled "The Jolly Cavalier." It will be produced by Augustus Pitou. Ann Bronough will play opposite Mr. O'Hara.



**THAT
FOX TROT
FASCINATING**

FANCIES

LYRIC BY
FLETA JAN BROWN
MUSIC BY
HERBERT SPENCER

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"WHITE'S SCANDALS" DANCERS THIRD REVUE IS THE BEST OF ALL

"GEORGE WHITE'S SCANDALS," a revue in two acts and nineteen scenes. Book by Arthur (Bugs) Baer and George White, music by George Gershwin, lyrics by Arthur Jackson. Produced at the Liberty Theatre, Monday night, July 11.

PRINCIPALS

Ann Pennington, George White, Aunt Jemima, George LeMaire, Olive Vaughn, Lou Holtz, Victoria Herbert, Lester Allen, Jeanne Ford, Charles King, Myra Cullen, George Bickel, Christine Welford, Harry Rose, Darry Welford, Bert Gordon, Geraldine Alexander, Lloyd Garrett, Phoebe Lee, James Miller.

George White's Scandals, the third, biggest and best of his annual revues, came to the Liberty Theatre, and like most shows of its kind, scored first as a spectacle. Its nineteen scenes are effective, all of them being elaborate work of striking design, for Mr. White has introduced some new notes in painted scenery.

The revue is done on broad lines, though like the "Follies," it pretends to satirize, or at least comment on the high lights of the Metropolitan district during last winter; then like its predecessor, the "Follies," it branches off to all parts of the world. However, one of the greatest aids to the revue is the shortness and snap-piness of the scenes, which are changed quickly, have variety and give the spectator the same encouraging feeling that he might have at a vaudeville entertainment. If a number is on that he doesn't care for, there is always the possibility that the next one will be better.

Chubby Ann Pennington, who dances better each season, atoning for whatever added pounds there may be with added pep and new wriggles and steps, was the most striking single feature of the performance. Ann has been given plenty to do, and does it with a style that marks her work as different from all competitors.

Lou Holtz in blackface, and Lester Allen in a number of different acts, scored as skillful comedians, working hard and hitting the same way. George Bickel and his dry fun cackles was effective in all his scenes. George LeMaire, in much of the broad comedy with the others mentioned, was funny in his unusual way.

The principal singing was done by Charles King, Victoria Herbert and Lloyd Garrett. Bert Gordon and Gene have a vaudeville act that is as funny as any two a day skit.

And then there was Aunt Jemima, who appeared as an old-fashioned mammy of the usual proportions, who was received with more than first night enthusiasm. She sang with all the energy and freedom that life on a plantation could give, smiling in a way that was one of the genuine things in the revue. Her personality was magnetic and despite her size was graceful, and is possessed of good carriage.

The book by Arthur (Bugs) Baer was clever, the music by George Gershwin was melodious and colorful; the lyrics by Arthur Jackson were up to the Broadway standard. The art effects by Herbert Ward are unsurpassed by any production now running. Each of the nineteen scenes are an eye-fall.

The most spectacular of the scenes was the final tableau of the first act, showing a man-of-war passing through the Panama Canal. It was a reproduction of the old patriotic finish of the "Follies," but done with the aid of the resources of the modern stage. Next in line was the im-

aginative and beautiful South Sea Island Beach, with artistic costumes and the most novel dance to its credit. Then there is the Samson and Delilah story with the strength of the giant in his hip pocket and not his hair. The "Flying Dutchman" is one of the best numbers, both scenically and musically, and the final scene, "The White Woods," was a refreshing suggestion of the North Pole. "A Dressing Room Back Stage" was bright and spicy, as was a mock divorce trial of Sillyman and Sillyman, a scene in the Russian Winter Palace. Another scene devoted to a trial in which Henry Flivver is suing Morris Pest for slander, offered much opportunity for merriment, but did not go over so well. George White was in evidence as a producer, he appears only twice, at the end of each act, to sing and dance for a moment, and finally to give his version of "Horatio at the Bridge."

The costumes were one of the features of the revue, and were of distinctive design and colorful. The chorus contained a host of beautiful girls who deported themselves as good "Scandal-mongers" should do.

This year's Scandals, though nothing sensational, is a sort of glorified burlesque; to judge by the applause, however, it was just the very thing the audience wanted.

"TIPS" OPENS ON JULY 25

John Golden's next production, "Tips," by Winchell Smith and Tom Cushing, will open at the New Main Street Theatre, Asbury Park, N. J., on Monday, July 25. It is not a companion piece to "The Wheel," Winchell Smith's play which follows "Lightnin'" into the Gaiety on August 29, nor is it concerned with horse racing or restaurant hat-checking. It deals with the bounties usually given by respectable citizens in small towns to keep down the salary overhead of the rector of their church.

"JINGLE BELLS" OPENS JULY 25

"Jingle Bells," a three act comedy by Thomas P. Robinson which was formerly known as "The Skylark," began rehearsals at the Belmont Theatre under the management of Henry Stillman. "Jingle Bells," which was awarded the Harvard prize this year, will have its New York premiere at the Belmont on Monday evening, July 25.

OLCOTT'S CHARITY TOO GREAT

SARATOGA SPRINGS, July 16.—Chauncey Olcott was compelled to pay \$82.13 additional on his income tax to the Internal Revenue Department this week. This was the amount which the Tax Department found had exceeded Olcott's charity bequests for the year of 1918, and which he had deducted from his income tax.

JAMES FORBES SELLS ESTATE

James Forbes, the playwright, has sold his ten-acre estate near Harmon-on-Hudson, Westchester County, to a resident of Cleveland, through George Howe. The estate, which is valued at \$125,000, included a residence in English architecture, gardener's cottage and a garage.

"ALL-STAR JAMBOREE," CO-OPERATIVE SHOW, IS FULL OF FUN

"ALL-STAR" JAMBOREE," a miscellaneous entertainment by members of the Friars Club, consisting of a minstrel, first part, vaudeville acts and a one act play by George M. Cohan. Produced under the direction of William Collier, at the Cort Theatre, Wednesday, July 13.

PRINCIPALS

William Collier, James J. Corbett, Edward Dowling, William Halligan, Frank Tinney, Harry Fox, Bert Hanlon, Dave Ferguson, Donald Kerr, Sam Ward, Harry Miller, Lew Brice, Will Oakland, Jack Allman, Jack Osterman, Arthur West, Wheeler Wadsworth, Jules Saranoff, Harry Fraser, Harry Ruby, The Mosconi Family, Lucille Chalfant, Tyler Brooks, Harold Vosburg, Frank Monroe, Derby Holmes, Royal Tracy, Joseph Smiley and Leo Kennedy.

One hundred Frolicking Friars in a catch-as-catch-can with Dull Season, succeeded in putting D. S. on its back at the Cort Theatre and now the Season is going around with Dull not so much in evidence.

For the Friar's show is full of fun and the kind you laugh at; the performers, too, seemed to be having a great time, but perhaps it was "all in the act." The show is not on the spectacular order, there being no scenery, they do it all themselves.

The show begins with minstrels and as such shows depend on the way the songs and jokes are put over, for its success, those present certainly knew how to do it. There was Frank Tinney and Willie Collier to help handle them, and Edward Dowling, Arthur West, Bert Hanlon, Lew Brice and Jack Osterman. The dancing was done by Lew Brice, Harry Miller, Donald Kerr and Sam Ward. Solo sing-

ing, there was lots of it, was done by Bert Miller, Will Oakland, Wheeler Wadsworth, Jules Saranoff and Jack Allman.

The interlocutors were: James J. Corbett, Frank Monroe and Joseph Smiley, one after the other. Corbett comes on as an actor, and Willie Collier insists that he is as good a fighter as Corbett is an actor, but Corbett is a better fighter, so Collier admits that he is a better actor. Frank Tinney tries to interrupt the dispute to tell why getting up at 5 in the morning is like a pig's tail, but Collier spoils it all. Foolishness, of course, but funny nevertheless.

The "Beau Brummels of Broadway," Harry Ruby, Bert Kalmar and Edward Dowling, come after the intermission. It is explained that they write songs, but not for a living. It's a good thing, for some of them might have to do something else for a living.

Lucille Chalfant sang charmingly and sees to it that the show has the proper amount of variety.

George M. Cohan has written a one-act play for the "Jamboree" entitled "The Farrell Case." It is called a play, but that may be because it can't fit into some of the sub-classifications. Take all of the logic, all of its coherence, out of the "Tavern," and it's something like the "Farrell Case." With a large cast, the time is said to be "yesterday," and the place "anywhere," but it seemed as though the "time" was today and the "place," the Cort Theatre.

Bert Hanlon did a specialty that was well received followed by the Mosconi Family, Charles and Louis, assisted by Brother Willie and Sister Verna, who did some of the most unusual dancing of the evening. Miss Verna brought in the second feminine touch, and, although her hand was in a sling as though it had been injured, she didn't seem to mind.

They all came back for the finale, which put a mighty punch into the happy ending.

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SELZNICK OPENS IN AUSTRALIA

With plans which have been in work for a number of months practically completed, Lewis J. Selznick, president of the Selznick Corporation, has just announced an extension of the Selznick business in Australia.

Select Pictures Corporation, the distributing branch of the Selznick enterprises, has just opened three offices in the Antipodes—one at Perth, West Australia, another at Adelaide, South Australia, and the third at Brisbane, Queensland. Added to the two Select branches established a long time ago in Sydney. New South Wales, and Melbourne, Victoria, the three new offices make a total of five distributing branches so situated that they cover this important foreign field.

Because of the position which Mr. Selznick has long occupied in the motion picture industry in Australia, because of his strong independent sentiments in a territory where the exhibitors are quick to resent any undue "tightening up" by big combinations of interests, there is considerable significance in this announcement of the broadening of Selznick activities in the Antipodes.

It is reasonable to believe that the opening of new offices in the territory and the development of a more complete distributing system at least has the kind of support from Australian exhibitors which is calculated to insure Australia's becoming a very important field for the Selznick concern.

The home office of the Select Australian division is in Sydney, and the building occupied in that city at 305 Pitt street has been completely rebuilt and is now one of the best equipped exchange buildings operated by any American producer or distributor doing business in Australia. S. D. Bott is in charge of the distribution business in Sydney and H. J. Beacham is second in command. The managers appointed for the new branches are: Randall M. Smith, A. Perray and Charles Munro for Perth, Adelaide and Brisbane, respectively.

ARTISTS TO HOLD OUTING

The Artists' Representative Association will hold its outing at Whitestone, Long Island, Friday, July 29, at which time there will be games, a shore dinner and a number of surprises arranged for by the entertainment committee which consists of Dave Rose, Joe Michaels, Alec Hanlon, Harry Shea and Bruce Duffus.

Abe Feinberg, the vice-president of the association, is in charge of the meetings during the absence of the president, Charles Fitzpatrick.

FASSETT LEAVES STOCK CO.

ALBANY, July 11.—Malcolm Fassett, leading man of the Fassett Players who give stock at Proctor's Harmanus Bleecker Hall, will leave the company July 23 to start rehearsals for a New York production in which Mme. Petrova is to be starred. The rest of the company, with the exception of Mr. and Mrs. Fassett, the latter being known on the stage as Julia Morton, will continue with the Players, whose name will be changed on July 25 to the Proctor's Players.

Harmanus Bleecker Hall will remain open during the summer and the stock productions will be continued. Edward M. Hart, formerly manager of the Hall, is in New York seeking a new leading man and selecting the plays for production in the near future. In the fall and winter many big road attractions are booked for the Hall on Monday nights, the stock productions being scheduled to open on the following nights. "Aphrodite," which will play at the Hall early in September, will be the first big show to play. This will be the play's third season on the road and is one of the most successful of Morris Gest's productions.



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FILM FLASHES

Aubrey Stauffer is going on a hunting trip.

Alice Eyton is taking a two week's vacation.

Ralph Ince has completed "A Man's Home."

House Peters became the father of a daughter last week.

Edith Kennedy, for years a writer for the Famous Players, is now with the Metro.

Conway Tearle and Zena Keefe will be starred in "After Midnight" by Selznick.

"Grand Larceny," the Albert Payson Terhune story, has been purchased by Goldwyn.

Richard Dix, leading man for Goldwyn, underwent an operation on his eye last week.

Niles Welch and Claire Anderson will start work together shortly on "Who Am I?"

Tom Moore started work last week on

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WM. McNALLY

81 East 125th Street. NEW YORK.

"From the Ground Up," written by Rupert Hughes.

Elmer Harris's story, "The Sturdy Oak," will be the next Wanda Hawley feature for Realart.

Mary Murillo has been added to the scenario department of the R-Co Pictures Corporation.

Herbert Rawlinson will be featured in "The Black Bag," from a story by Louis Joseph Vance.

"The Sheriff of Cimnebar," by Peter B. Kyne, will be the next starring vehicle for Hoot Gibson.

Henry Sedley has been engaged for the part of Don Carey in the new "Find the Woman" picture.

Thomas Meighan will begin the filming of George M. Cohan's comedy, "A Prince There Was," early in August.

Gladys Walton's second feature for release this fall by Universal, will be "The Ark Angel," by Hamilton Thompson.

"A Nest of Knaves," episode six of the Pathe serial, "The Yellow Arm," will be released during the week of July 24.

King Vidor is adapting the novel "The Cottage of Delight," for motion pictures under the title of "Love Never Dies."

Marshall Neilan is now working in "Bits of Life," which is the work of four authors, and which will be released in the fall.

Frank Mayo will be seen in a new Universal film called "The Reverend Meddler," directed by William Worthington.

"After the Show," which is William De Mille's latest production, is an adaptation of Rita Weiman's story, "The Stage Door."

Viora Daniel, Jay Belasco, Eugenie Forde, Ward Caulfield and George French will be seen "In For Life," a new Christy comedy.

Jack Hoxie, star of the Arrow Film Corporation, is now touring the country, visiting various film exchanges on his way East.

The Motion Picture Theatre Owners of Western Pennsylvania held a meeting on Sunday, July 17, at the Blackstone Hotel in Pittsburgh.

Edwin Justice Mayer has completed a story called "Woman's Place," which will be placed into production for the motion pictures shortly.

Charles Chaplin's latest film is "Vanity Fair," which has nothing to do with the novel by Thackeray, but which is burlesque on the whims of the rich.

Louis Nalpas, the French director, is in New York. He brought with him two French films, a serial and a ten reel special called Tristan and Isolde.

"Shams of Society," a story of Jewish home life, will be released in the fall by R-C Pictures Corporation. Thomas Walsh will direct the production.

The seventh Mirth comedy release will be burlesque on the Carpenter-Dempsey fight and will be released through the Reelcraft Pictures Corporation.

"Duck Island," off the Atlantic coast, was used for the Tahitian settings in Thomas Meighan's film version of "Cappy Ricks," which will be released shortly.

Ida May Park was elected to membership in the Motion Picture Director's Association last week. Lois Weber is the only woman in the organization.

Max Slott, who has been manager of the Woodlawn Theatre for the past two years, has been appointed manager for the Stratford Theatre in Chicago.

Carter De Haven has finished work on "My Lady Friends," being his third release for Associated First National. Mrs. Carter De Haven appears in the film with him.

A daughter is the latest arrival at the home of Mr. and Mrs. House Peters, and has been named Peggy House Peters. The Peters have another child, a five-year-old son.

Robert G. Vignola, director of special productions for Cosmopolitan has returned to the studios after a vacation of six weeks,

and has started work on his next production.

Lottie Pickford, sister of Mary, has returned to the screen and is now making "They Shall Play," a Playgoers Picture production, which will be released on August 7th.

Jane Jennings, who has completed "The Case of Becky," for Realart, has been signed by the Houdini Pictures, to play a mother role in a new film to be directed by Burton King.

The Strand Theatre is using a new machine in the lobby for advertising purposes which shows excerpts of the motion picture film shown inside in addition to subtitles of advertisement.

Edward J. Montagne, of the Selznick Scenario Staff, had completed the continuity of John Galsworthy's "Justice," the Fort Lee studios, with William Faversham in the leading role.

Marion Blackton, a daughter of Commodore J. Stuart Blackton, president of the Vitagraph Company, will have an important role in "The Skylark," which opens at the Belmont Theatre, July 25.

"Sunset Jones" will be shown aboard all battleships and hospitals, through a deal made by Lieut. James O'Reilly, of the motion picture department of the U. S. Navy and the American Film Company.

Marie Edith Wells will play opposite Fred Church in a series of two-reel Westerns that will be made in the East. William Jones will play the heavy lead. Morgan Jones has also an important part in the same picture.

Samuel Goldwyn, president of the Goldwyn Pictures Corporation, is now in Culver City, California, in consultation with the productions chiefs; he has leased the former home of the late Nat Goodwin at Santa Monica.

After a long term of inactivity Monroe Salisbury will star himself in a new picture to be produced by his own company. The play will have a Spanish setting and Salisbury's representative is now in Mexico gathering data.

Walter Steiner has organized the Iris Pictures Company, to produce a series of six super-dramas for the first year, to be released through independent exchanges. They have located New York offices at 110 West 40th street.

The Warner Brothers have started production on "School Days," featuring Wesley Barry, under the direction of Harry Rapf. The film is based on the vaudeville act formerly presented by Gus Edwards by the same name.

Filmland's latest rumor is that Tom Moore is leaving Goldwyn to accept another offer. For several weeks now he has been in New York with his wife, Rene Adoree, and on returning to the coast he is expected to announce his plans.

Dorothy Ward, now acting the role of Cora Angelique, "the queen of musical comedy," in "The Whirl of New York" at the Winter Garden will make her American screen appearance immediately following her present engagement.

"The Thinker," the Century Comedy that was scheduled to be released on July 27, with an all star cast, has been changed to "The Whizbang." This is the first Century since "Custard's Last Stand." Several well known comedians will be seen in the "Whizbang."

Houdini, who is now at the head of his own producing organization, Houdini Picture Corp., has completed the first of the four special features that he will make. It is entitled "The Man from Beyond," and is his most important contribution to the screen to date.

Ida Rubinstein, the famous Russian dancer, gives a vivid and gripping performance in "The Ship," one of the Italian spectacle photoplays recently acquired by Samuel Goldwyn for distribution in this country. "The Ship" is a screen version of Gabriel D'Annunzio's famous novel on the founding of Venice, "La Nave."

Cullen Landis will play the leading role in the first original scenario written for Goldwyn by Alice Duer Miller, the novelist

and playwright. Mr. Landis is a graduate of the Goldwyn Repertory Company with which he has been for the past two years. Paul Bern will direct the pictures; and Mary Alden and Sylvia Breamer will play prominent parts.

"Liquid Fire" is the title of the fourteenth episode of the new Pathe serial, "The Sky Ranger," in which June Caprice is co-starred with George B. Selts, and which will be released by Pathe on July 31. A feature of the episode is the ravages shown to be possible when liquid fire, the invention of Professor Elliott is improperly used and carelessly guarded.

The new Emerson-Loos production, "Good for Nothing," featuring Constance Talmadge, will show the Ziegfeld Frolic, which will be filmed with the former chorus, orchestra, and some principals, in addition to the "Sally" chorus, and several hundred guests. The scene will be taken on the New Amsterdam Roof, which is being equipped with lights for the purpose.

William N. Bailey, long identified with the screen as an Essanay player and most recently Juanita Hansen's leading man in Pathe serials, has forsaken the screen for the present to go on the speaking stage. He has taken the atmosphere of the cinema with him, however, as he plays the part of a motion picture director in Galt's production, "Up in the Clouds," which opened in Chicago last week.

Overcome by the heat while standing last Thursday at the head of a flight of stairs in the Italian Garden of the Hotel Ambassador, directing a motion picture, Thomas Terriss toppled down the steps, of which there were about twenty, and was severely bruised. Mr. Terriss tried to go on with his work, but his condition made his retirement necessary. About two hundred persons were taking part in the film at the time and a number of guests were watching the work when Mr. Terriss toppled over.

George Arliss is preparing a picture version of "Disraeli," the play in which he starred for twelve years. Mr. Arliss is engaged in filming a film version by Forrest Halsey of the Louis N. Parker play at a New York studio under the direction of Henry Kolker, himself a noted actor. Appearing with Mr. Arliss are Mrs. Arliss, who played the part of Lady Beaconsfield in the stage production, and Margaret Dale who was the original Mrs. Travers. Others in the cast are Louise Huff, as Clarissa; Reginald Denny, as Charles; Frank Lossee, as Meyers, the London banker; E. J. Radcliff, as Sir Michael Probert, governor of the Bank of England, and Noel Tearle, as Foljambe, who, with Mrs. Travers, battles as an international spy against the cleverness of Disraeli.

As a result of the conference held last week between Postmaster General Hays and a delegation of the National Association of the Motion Picture Industry, a new ruling has been made under which motion picture films may be shipped to foreign countries by international parcel post. Previously incoming film shipments could be made by parcel post, but outgoing shipments were barred from that service.

News of the postmaster general's ruling was conveyed in a letter written by E. H. Shaughnessy, second assistant postmaster general, to Palmer H. Stilson, chairman of the Transportation Committee, who was one of those who consulted with the postmaster general. Others on that delegation were Paul H. Cromelin, chairman of the Exporters' Division; Frederick H. Elliott, executive secretary, and Jack S. Connolly, Washington representative.

FREE FILM OFFERED

"The Porcelain Lamp," a classic in educational filming made by Harry Levey Service Corp. for the Cole Motor Car Co. of Indianapolis, showing in a beautiful story the discovery of gasoline and its explosive powers as applied to locomotion, will be distributed gratuitously through the exchanges of the National Non Theatrical Motion Pictures Inc.

Mr. Levey announces that this picture, which is in five reels, will be loaned to any exhibitor in the United States absolutely free of cost, with the exception of the transportation charges.

The picture was first shown at the Strand Theatre, New York, and it is through the philanthropy of J. J. Cole that the offer is made to the exhibitors.

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Style—Singing and dancing.

Time—Fifteen minutes.

Setting—"One" and "three."

Quite a number of years ago, the Barison Sisters, for their opening had the drop raised knee high and a number of attractive legs were displayed and a dance followed prior to the completion of the rise of the drop.

The same idea is used in this act, although the feet and legs, belonging to the male sex, are not nearly as attractive; in fact, the effect failed to carry, and by way of applause might just as well have been omitted.

With the drop up, four fellows were seen in cloaks and head dresses; they sang, and were joined by a girl in a dress of shell-pink, trimmed with black ribbon and from beneath which was seen silver lace net. The eyebrow lines were drawn down much too far, and the forehead was considerably too white.

Several songs were sung from musical comedies, following which the fellows danced in Tuxedos; this drew a hand.

The girl followed in a dress of what appeared to be blue dimity over pajama bloomer pants of white, and also wearing a white apron and cap of blue and white. The slip dress was open in back and the bloomer pants were thin, and this did not give a very classy impression, especially as the back was turned quite a part of the time. "Raggedy Anne" was the number, which is similar in title to "Raggedy Andy," written and sung by Elsie Schuyler.

This number is not punchy enough to make its retention worth while.

Several dances were done by the boys working single, double and ensemble.

For a finish the girl appeared in a costume of black and white satin, the white satin knickers showing bare legs and white stockings, not rolled down very neatly. Black slippers and a black satin sleeveless jacket, and a toque trimmed with a long black feather-like ornament.

The punch of the act was in the girl's very rapid dancing, which included Russian steps very well done, and which went for strenuous applause.

All danced for a finish, and pulling the end of the act up strong for good hands and bows.

H. W. M.

ROGERS, BENNET & TRAPS

Theatre—American.

Style—Talking, singing and drum.

Time—Thirteen minutes.

Setting—"One."

Act opens with woman singing, and is interrupted by man doing blackface porter; some talk followed, after which the man changed from blackface to white face, while the woman was singing one verse and one chorus of a published ballad, the time being about two minutes.

The ballad was well sung and received a good hand, after which the two sang a number double. The man should do something to correct the teeth out in front, as this looks bad, particularly in the straight makeup.

The three-year-old, handsome little boy in the sailor suit, with lots of personality, address, clear enunciation and a remarkable gift of being able to play the drum like a tyro, billed as "Traps," is a wonder.

The writer has seen many child prodigies over a period covering a number of years, but this child, for his age, has no equals, although he plays but the snare drum and a small cymbal.

He has all the tricks of drummers, changing beats, using one hand, playing on the rim, cutting out the snare, force, precision and metronomic regularity. He also plays to several different kinds of music and keeps perfect time.

He closes the act, takes all the bows, and deserves them; stopped the show cold, and was a riot, being forced to take several encores, the audience seeming to be unsatisfied, even after the last.

H. W. M.

OPERA SINGER SUES HUSBAND

Mme. Alma Clayburgh, opera and concert singer, who in private life is the wife of Albert Clayburgh, a wealthy dry goods commission merchant of 270 Park avenue, filed last week four suits against her husband for damages totalling \$388,969. Two of the actions which call for \$152,500 and \$158,923 respectively allege as grounds for damages libellous accusations of misconduct with seven men made by her husband in answer to her suit to compel him to pay her alimony and in a divorce action which he discontinued the day before it was to have come up for trial.

The third action seeks to recover \$2,546 for the services of nurses who attended their daughter and in the fourth, Mme. Clayburgh sues to recover \$75,000 in personal property which, she alleges, her husband holds in his country home at Mount Kisco, N. Y.

The Clayburghs were married in 1908. On October 21, 1916, they signed a separation agreement by which they agreed to live apart, to exercise no control over one another, and not to sue one another for living apart. Mr. Clayburgh also agreed to pay his wife \$15,000 a year as long as she did not remarry. Their son, Albert, was to live with their father and their daughter, Alma, with her mother; and, Mme. Clayburgh alleges, her husband agreed to pay for a nurse for the girl.

Since then, she says, her husband has on several occasions failed to pay the sums agreed upon; and, when she filed suit for them, he accused her of misconduct in his answers, but failed to press the charges and paid her the full amounts demanded. He also failed to press the charges which he made in his suit for divorce which was discontinued the day before it was to be tried.

As a result of these acts her complaint says that her reputation has suffered and she has been subjected to much shame and embarrassment before her friends. Her professional reputation has also been damaged so that she has been refused professional engagements.

GLADYS FELDMAN LOSES JEWEL

Gladys Feldman, who was last seen in "The Gold Diggers," lost a \$15,000 diamond medallion last week. She is offering a reward of \$5,000 for the recovery of it.

She said that she discovered the loss after having dinner with Edna Goodrich at the Ritz, and was about to enter her car.

"IDLERS" STAGE MIDNIGHT SHOW

The Lambs' "layoff" show, aptly termed the "All-Star Idlers of 1921," was publicly presented for the first time at the Shubert Theatre on Thursday night, the show commencing at midnight and keeping the audience, mostly composed of stage folk, highly amused until 3:30 Friday morning.

The show was put together by Will Morrissey and he deserves a great deal of praise for his work, for it is an exceedingly worthwhile presentation. The show is in two acts, each half composed of six scenes.

The "Idlers," thirty of 'em, the majority of whom are stars in their own right, clown around through the most of the show, only one portion of it, a two-act drama by John Emerson, called "The Door," being at all serious.

Ed Wynn, Ned Sparks, Herbert Corthell, Tom Lewis, Jed Prouty, Cyril King, Wellington Cross, Gitz-Rice, Will Morrissey, Effingham Pinto, Hal Forde, Joe Allen and others to the prescribed number of thirty, all did their share to keeping the audience in the high spirits caused by the opening scene, a prologue called "The Spirit of the Manager," a banquet scene with nothing to banquet on.

The third scene, entitled "California Sunshine," brought out Ned Sparks and Herbert Corthell as two rough but wholesome-hearted miners, and Harry Allen as the "gal" who must choose which one of them she shall give her love to.

The Russian ballet which closed the first act was as funny a burlesque on the "interpretative" dance as may ever be witnessed by any show-crowd, anywhere. Such portly specimens as Tom Lewis and others built on the same plans, attired in the filmy costuming of nymphs, fauns and fairies, were good for a rousing laugh without any action, with which, however, the piece was filled.

John Emerson's sketch, "The Door," was played by Victor Morley, Robert Pitkin, William B. Mack and Stuart Wilson, the latter giving a splendid performance as Nora, the sweetheart. Morley was very convincing as the wife, and the others, in parts which portrayed their legitimate sex, also did well.

The show is truly worthwhile, and the week-end excursioning that it will do for the balance of the summer to the nearby resorts should be profitable to the players in it.

BILL ROCK RECOVERING

William Rock, the dancer and comedian, who was operated on last week by Dr. Jerome Wagner, at St. Bartholomew's Hospital, on West Forty-second Street, was reported at last accounts to be doing nicely, although after the operation it was thought that he might not recover. Dr. Wagner was forced to remove approximately half the actor's stomach.

Since the operation, his bride, formerly Miss Helen Eby, to whom he was married July 6, in Derby, Conn., by Justice of the Peace Henry Bradley, has been at his bedside constantly.

In the hope that a long rest would improve his rapidly failing health, Bill Rock had taken a cottage at Derby. He had cancelled his vaudeville engagements some time ago, so that this action did not affect these. His condition did not improve, his weight at the time of the operation being only ninety-four pounds. It was decided that his only chance for life lay in an operation, so Bill came to New York for that purpose.

It had not previously been known that he had married again, but that fact came to light when he gave his record "history" to the hospital authorities. It then was revealed that they had decided to marry when the operation became necessary, and that Miss Eby had come to Derby from her home in Altoona, Pa., for the ceremony.

Mrs. Rock was a member of the company playing on the Century roof during the engagement of Morris Gest, and it was there that she met Mr. Rock when both were in "Hitchy Koo." Afterwards she joined Bill Rock's "Revue of 1920," and continued with him in vaudeville thereafter. His first wife was Miss Gladys Tilbury, an English actress.

GOT \$5,000 BLOCK OF STOCK

CHICAGO, Ill., July 18.—Thomas Kearney, president of the Chicago Building Trades Council, admitted before the Dailey investigating committee that he was given a \$5,000 block of preferred stock in the Balaban & Katz Theatres, but that it was returned to the company when he was unable to pay for it. Herbert L. Stern, president of Balaban & Katz admitted that this was the truth. The books of Balaban & Katz were ordered brought before the Dailey Investigating Committee. Upon examination it was found that Kearney owned stock in the company.

BIGGEST HIT IN 48 STATES!

THE JACK DEMPSEY OF R-E-P-I!

DOWN YONDER

BEST RAG SONG SINCE ROBERT E. LEE

WONDERFUL DOUBLE VERSIONS, EXTRA CHORUSES

ASK ANY PROMINENT VAUDEVILLE ARTIST, ORCHESTRA OR BAND DIRECTOR

HEAR THE GREAT PHONOGRAPH RECORDS

L. WOLFE GILBERT

165 W. 47 ST. N. Y. C.

PLACES BY CONTRACT

E. W. Hammons, president of Educational Film Exchanges, Inc., has contracted for twenty-four two-reel Christie pictures a year for a term of several years, according to a statement just issued from the headquarters of the Educational Films Corporation.

During the last year Christie made, besides the short pictures for Educational, three longer feature pictures. The success of the two-reelers, however, has been so exceptionally good that Mr. Christie has decided to put every effort of the Christie staff into the production of the shorter pictures exclusively, and in the coming year he will make none of the longer type.

"Al Christie occupies a unique position in the motion picture field today," says the statement from Educational's headquarters. "In spite of the undisputed appeal in many quarters of the slapstick type of comedy, Mr. Christie has held firmly to the policy of making only the very highest class of dressed up comedy, each picture being built primarily on a humorous story rather than on individual rough-and-tumble situations.

"Due to the public's desire for something new in the comedy line continually, many brands of comedies have flourished and died since the Christie Company was organized five years ago. There has been only one other comedy company in the United States that has been able to exist as long. Yet Christie Comedies have been of such consistent quality and have shown such a steady growth in direction, casting, photographic quality, story selection and general interest that instead of facing a smaller market, the Christie Comedies are now selling more generally than ever before in their history.

"When Educational took over distribution of the Christies with the completion of the Educational branch organizations about eight months ago, arrangements were made whereby virtually twice the amount that had previously been spent on each comedy was expended. Exhibitors have realized that with Educational's co-operation much more expensive and much better pictures were being made, and the result has been that the gross receipts on the pictures have jumped 100 per cent.

"Before work was begun on the new year's series of two-reel comedies, Mr. Hammons visited the Christie studios in Los Angeles and spent considerable time discussing with directors, actors and photographers just what the exhibitors were seeking in the way of the Christie type of picture. The first three pictures made under the new contract have not only shown the customary advance, but have gone a great stride further, setting a distinctly new mark in short comedy.

"Nothing Like It," which will be the first Christie Comedy released in the new year, and "Oh Buddy," also to be released in August, are without doubt features in themselves. "Nothing Like It," featuring Dorothy Devore with Eddie Barrym, Earl Rodney and an all-star cast, brings to film comedy something new in the way of costuming and is an elaborate production. An entire theatre had to be built to make this picture, which represents the efforts of a small town theatrical club to give a play that would live forever in the memory of the villagers. Dorothy Devore, playing Cleopatra, is seen in costumes that would

make even the Queen of the Nile envious. Helen Darling and other members of the cast are costumed accordingly.

"Oh Buddy," featuring Neal Burns with Vera Steadman, is one of the fastest comedies ever produced. Burns does as fine work in this picture as he has ever shown.

"In for Life," the third of the series, has just been completed. For it a handsome Gothic church was built where the Nile had stood a short time before. It was used for the most handsome wedding scene that Christie has ever made. In the midst of the wedding Laddie, the beautiful collie that made such an auspicious screen debut in "Sneakers," is seen coming down the aisle dragging the kennel to which he had been tied to keep him from being a witness to his master's wedding ceremony."

FILM OWNERS SOUGHT

The National Association of the Motion Picture Industry is endeavoring to locate the owners of a large number of undelivered parcel post film shipments that are held awaiting claimants at the New York Post Office. Many of these packages are unaddressed and the only identifying mark is the title of the film. Others are C. O. D. shipments which were refused by the addressee and still others were unclaimed through some error in addressing.

The following are unclaimed shipments bearing no name of sender or addressee: "The Fool's Goal," "One Million Dollars Reward," "The Best Bad Man," "Tech Beverage," "In Dutch," "The Great Handicap," "Topical Tips and Photo Plays Best," "Trouble Mender."

The following is a list of astray shipments which bear the name of both sender and addressee:

"A Mother's Appeal," (two reels) sent by A. F. Tortoul to Craftsman Film Co.; "Walking to Hearth" (one reel), sent by Famous Players Film Service to K. W. S. Dist. Co.; one reel (no title), sent by Harry Levy to Globe Film Co., five reels (no title) sent by E. E. Barsock to H. Axelbank; four reels (no title) sent by Erbograph Co. to C. Moss; five reels (assorted titles) sent by General Film Co. to the Bijou Theatre; one reel (assorted titles) sent by Fine Film Lab., Inc., to Met'pltn. Motion Picture Co.; one reel (no title) sent by the Pyramid Film Co. to L. D. Hughston; three reels (no titles) from the Topical Films Co. to Jas. E. McCue, Rec. Ship.

The following three packages do not bear the name of any sender but the addressees are as follows:

"Good Little Brownie," sent to the Fairmont Feature Film Exchange; "Shepherd of the Hills," sent to George Gordon; "Young Mother Hubbard," sent to General Film Co.

RAY GOETZ IN PARIS

Ray Goetz, the song writing theatrical manager is in Paris making arrangements for the American rights for a French play which he plans to present in the United States next season with his wife, Irene Bordoni, as star.

TOM PATRICOLA FOR ORPHEUM

Tom Patricola and Irene Delroy will open a tour of the Orpheum circuit on September 11, at the Majestic, Chicago.

ONLY THREE NEW ONES FORMED

Motion picture companies incorporating in New York state reached the lowest mark during the week of July 4th, during which the records in the secretary of state's office show that but three companies received the necessary charters to engage in the motion picture business. These companies carry a total capitalization of \$76,000, and include the 138 West 42nd Street Corporation, capitalized at \$50,000 and having for its directors, Thomas F. Garrity, John G. Griffin, Gabrielle Brock, New York; Gloria Pictures, Incorporated, \$1,000, A. C. Houghton, Earl Barroy, A. A. Toochkoff, New York; Roosevelt Sporting Club, \$25,000, Sidney R. and Augusta B. Anthony, Edward A. Geis, New York.

SYLVIA FOR SPEAKING STAGE

Madame Marguerita Sylvia, the operatic prima donna, will make her Metropolitan stage debut as a dramatic actress in "The Skylark" at the Belmont Theatre July 25. Madame Sylvia has appeared on the speaking stage before, having been starred last season in "The Songbird" under the direction of H. H. Frazee.

DEATHS

M. A. ACKER, of Acker and Collins, died at his home in Detroit, Mich., on July 7th, at the age of sixty-eight. He had been connected with the show world in various ways for the past forty years. He was buried in his old home town, New Britain, Conn., on the 9th. Mr. Acker is survived by his wife, Mrs. Mae Collins Acker, his son, Richard Martin Acker, of Cincinnati, O., three brothers who live in New Britain, and two sisters who reside in New York. Mr. Acker was a musician and rifle expert.

EMIL TROITZSCH, an old actor who had been a member of the cast which supported Miss Kate Claxton in "The Two Orphans," in the old Brooklyn Theatre when it was destroyed in the memorable fire on the night of December 5, 1876, in which many lives were lost, died Friday in the Kings County Hospital at the age of sixty-seven. Mr. Troitzsch lived at 170 Schermerhorn street, Brooklyn. Services were conducted by the Rev. John Henry Sattig at the chapel at 872 Flatbush avenue.

MRS. LEONARD L. GALLAGHER, wife of the manager of the Shubert Theatre, who was also a member of the general producing staff for the Messrs. Shubert, died suddenly Tuesday morning in a private hospital at Bayshore, L. I. Mr. and Mrs. Gallagher had gone on a vacation Sunday and Mrs. Gallagher became seriously ill when they reached Bayshore so that it became necessary for her to be taken to the hospital.

Mrs. Gallagher was formerly a performer and was known on the stage as Marion Chapman. She played in vaudeville and supported many prominent stars of the legitimate stage. She was in the company which supported E. H. Sothern in his production of "If I Were King," some years ago.

Interment was made in Baltimore where she was born. Mr. and Mrs. Gallagher were married about seven years ago and lived at No. 619 West 127th street. Mrs. Gallagher is survived by her husband and a married sister.

OTTO KOERNER, the comedian, died suddenly in the Revere House in Chicago, where he had gone to attend to some business. He had been feeling well and

dropped dead a minute after asking a telephone operator in the hotel the time. Koerner, who was forty-three years old at the time of his sudden death, had been on the stage since he was twenty-one. During the season just past he had had his own musical comedy company with which he had come to Chicago to stay there till the fall.

He was born in Evansville and attended the public schools there, later becoming a brick mason. He quit his vocation to become an actor, with which profession he was connected till the time of his death. Prior to his death he had been ill for some time with acute indigestion and it is thought by some of his friends that this was the cause of his sudden death.

He is survived by his wife, his mother, Mrs. Francis Koerner, of Evansville, and two brothers, Bailey, of Sioux City, Ia., and Gilbert, of Evansville.

IN MEMORY OF

DAVID LESTER LITTLE

A wonderful pal and husband passed away July 11, 1921.

Gone but not forgotten by his wife.

Mary McPherson Little

RALPH HERZ, the comedian, died suddenly on Tuesday, July 12, in the Atlantic City Hospital, Atlantic City, N. J. His health had been declining for some time and he had gone with his wife to Atlantic City for a rest. On Sunday his condition became so serious that it was necessary to take him to the hospital.

Herz recently closed an engagement in the Shubert production, "Blossom Time," in which he was to have opened on Broadway in a few weeks. Although born in England, the son of a wealthy physician and a graduate of Eton and Trinity College, he achieved his greatest fame in musical comedy productions in this country. His father's fortune was wrecked in the failure of the DeLesseppe's attempt to build the Suez Canal and Ralph turned to the stage for a livelihood.

His first engagement was in London with Maxine Elliott in "Her Own Way," and he afterwards played with Mrs. Campbell with whom he came to this country in 1906. Soon thereafter he played in "Miss Dolly Dollars" with Lulu Glaser whom he married. Mr. Herz played in many productions and also for a time as big time headliner Gilbert, of Evansville.

Funeral services were held in Atlantic City and the body was placed in a vault where it will remain till October 1, when it will be brought to New York. Mr. Herz's home was in Tokeneke, Conn.

Attractions at City Theatres

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50.
MISS KITTY GORDON, Harry Watson, Jr.,
Jack Wilson, Dolly Kay, Ona Munson, Monroe
& Grant, Mr. Boyce Comb, "An Artistic Treat,"
Aesop's Fables.

COHAN Theatre, B'way and 43d St.
Evs. 8.15; Mats. Wed. & Sat.

A. L. ERLANGER Presents
The New Musical Comedy

"TWO LITTLE
GIRLS IN BLUE"

BILLY "SWEDE" HALL

WITH

JENNIE SOLBORN and JAMES E. HAMILTON

IN AN ORIGINAL COMEDY ODDITY

"HILDA"

DIR. JOHN J. COLLINS—ALF. T. WILTON OFFICE

ASSOCIATED BOOKS MANY

A big total of first-run bookings in the country's biggest houses is fast being accumulated by Associated Producers' exchanges in every key city, according to their announcement. Practically every leading theatre in every principal city, it is said, has been booked to play one or more releases of Associated Producers.

To begin with, the Strand Theatre, New York, will play "Mother o' Mine," the latest Thomas H. Ince production for the week beginning July 31.

"Home Talent," the five-reel scream of the screen by Mack Sennett, is scheduled to play a week at Shea's Hippodrome, the leading theatre of upper New York State.

"Mother o' Mine" is slated soon to go into the new Tivoli in Chicago, Balaban & Katz's Theatre. The Ince production will move from there to the new Roosevelt. The Ascher house ranks with the Tivoli among the largest first-run houses of the Middle West.

Ben Turpin in "Love's Outcast," the first starring vehicle of this Sennett mirth-maker, played a full week at the California Theatre, Los Angeles. It was moved to Miller's Theatre, another first-run house for an additional week's engagement.

"Foolish Matrons," after attracting big patronage at the Symphony Theatre in Los Angeles has been held over for a second week.

At the Gift's Theatre, Cincinnati, "Mother o' Mine" will play two weeks.

The New Allen Theatre in Cleveland will play "The Foolish Matrons" for a week.

In Seattle the Blue Mouse reports a highly profitable week-run on "Mother o' Mine." This first-run house henceforth will run every Associated Producer release.

In Detroit Kunsky's Madison will soon offer to its patronage for one week Tourneur's "The Foolish Matrons."

The Strand, San Francisco, achieved success with "Home Talent" for a week.

The California, San Francisco, has been booked for the first-run of "The Foolish Matrons" in the near future.

"A Small Town Idol" will play the Blue Mouse in Minneapolis, the leading first-run house of the Twin City.

"I am Guilty" has just completed a tour of the entire Loew circuit, where it will be followed by the Frothingham production, which ran at the Capitol. "The Ten Dollar Raise."

What follows is a partial list of circuits that have signed for the entire A. P. output.

Southern Enterprises has booked the entire Associated Producers program for all of their theatres in Dallas, Houston, Fort Worth, San Antonio, Little Rock, etc.

The Lynch circuit has accepted all of the Associated Producers' offerings for their complete circuit.

TO TELL OF DEMPSEY'S PROPERTY

Tex Rickard, promoter of the recent Dempsey-Carpentier fight, was served with an order Saturday to appear in Part II, Special Term of the Supreme Court, Tuesday morning at 10 o'clock, and give an accounting of funds or property of Jack Dempsey and his manager, Jack Kearns, which may be in Rickard's possession. The order was issued by Supreme Court Justice Edwin R. Finch, and was served by a deputy from the office of Deputy Sheriff Lanman.

The order is said to be dated July 14, but the deputy was unable to secure service on Rickard until late Saturday.

The order grew out of a \$100,000 suit brought by Frank B. Spellman, of Batavia, N. Y., who is suing Dempsey for his share in the motion picture production, "Dare Devil Jack," in which the fighter was featured.

The sheriff's office, on July 1, applied to Rickard for a certificate specifying the amounts and description of property belonging to Dempsey and Kearns then in his possession. Rickard is said to have refused to furnish such a certificate. William Klein, of 120 Broadway, counsel for Spellman, then obtained the order.

OPENS LONDON LABORATORY

With the completion and opening of the Olympic Kinematograph Laboratories, Ltd., at Acton, London, the Famous Players-Lasky British Producers, Ltd., is now in a position to take over the developing and printing of its own films, which hitherto had to be entrusted to one of the general concerns that undertake such work for the various British film companies.

The new laboratories were erected by Famous Players-Lasky British Producers, Ltd., at a cost of £50,000 and are constructed on the most modern American lines.

The first floor is set apart for the chemical, printing and perforating rooms. In the latter are six Bell & Howell perforators with the usual vacuum accommodation for waste. The printing room is supplied with six Duplex printers and one Bell & Howell. The plant, in fact, under the present working conditions, is capable of turning out no less than 150,000 feet of printed film each day. The two spacious drying rooms contain six drums, each driven by one-horse A. C. motors, and each possessing a surface accommodation of 2,000 feet of film.

In connection with the transfer cupboards by which the film is passed through the various dark room stages, an ingenious device is in use which is the invention of J. F. Skittrell, one of the managing directors of the laboratories. The locking of the door on the light side automatically opens the door in the dark room and vice versa. In no case can both doors be opened simultaneously.

The second floor is chiefly devoted to all departments handling the studio negative. Five thousand feet of film can be disposed of by this department per day.

The motor generator for supplying the direct current is fitted to the perforating, printing, cleaning and other machines.

Three different systems of electric energy have been installed. The main supply is 2,500 volts, 50 cycles, of alternating current, which is transformed and distributed according to requirements.

Two special rooms in the laboratory have been set apart for the titling department and equipped with the latest title outfit. The titles used in the Famous Players-Lasky British productions are prepared by a special staff of artists working under the supervision of A. J. Hitchcock, studio title designer. Sixteen film vaults are located about twenty yards from the main building.

Needless to say, more than the usual amount of attention has to be paid in England with its uncertain climate to the problem of laboratory ventilation and air-washing.

PUBLIC IS GOOD JUDGE

Charles Urban, president of the Kineto Company, when asked to account for the success of the short-reel program which was tried out at the Capitol Theatre recently, said that he believed that audiences have a keener appreciation of the value of good pictures than they are given credit for.

The reaction of the audiences to the five Kineto subjects which Mr. Rothafel used as a unit of his program was especially interesting, according to Mr. Urban, who went on to say that, although many pictures are classified as "educational," a great number of them fail to live up to the classification. "Very often," he remarked, "an exhibitor gets hold of an educational reel, and he's so afraid his patrons will feel they're being taught something, that he cuts it, and cuts it until there is very little interest left."

"It is my opinion that exhibitors make a mistake in underestimating the intelligence of their patrons. The best theory to go on is to assume the public wants the best there is—and give it to them. Good material with some purpose behind it is far more likely to result in good business than some hackneyed film."

"The use of the short reels at the Capitol proves that an exhibitor need not be bound by 'footage.' He'd far better give his patrons two or three short subjects that are genuinely entertaining than a ten-reel deadly boring super-feature. After all, it is quality and not quantity that counts in the assembling of a motion picture program."

UNIVERSAL TO DO NINE

With the return to the coast of Irving Thalberg, production manager, Universal is ready to announce the nine special attractions which will be released during September and October. Frank Mayo will open the fall season on September 4 with "The Shark Master," written and directed by Fred LeRoy Granville, in which will also be seen May Collins and Doris Deane.

"High Heels," formerly called "Christine of the Young Heart," by Louise B. Clancy, will be the second release, with Gladys Walton playing the star role. "High Heels," which was directed by Lee Kohlmar just before he went to Europe, will also include William Worthington, Frederick Vogeding, George Hackathorn, and the De Briac twins.

In "Action," originally titled "The Mascotte of the Three Stars," by J. Allen Dunn, will be seen Hoot Gibson, who makes his first appearance in a five reeler. This picture was directed by Jack Ford, who has a cast including Clara Horton, Francis Ford, J. Farrell McDonald, William Robert Daly, Jim Corey, and Dorothy Wolbert.

The fourth picture, "Touch Me Not," introduces Marie Prevost as a Universal star and will have a cast including Clyde Fillmore, Lionel Belmore, George Fisher, and Marie Crisp. "Touch Me Not" is by Percival Wilde and was directed by King Baggot. "The Rage of Paris," by Du Vernet Rabell, is the title of the fifth production, which will introduce the new star, Miss Du Pont, who attracted attention by her work in "Foolish Wives." In her support will be Jack Perrin, Eleanor Hickock, Ramsey Wallace, Leo White, and J. J. Lance. Jack Conway will direct.

"The Reverend Meddler," William Harper Dean's story, will bring Frank Mayo into the limelight for the second time in the fall. Lillian Rich will support him and William Worthington will direct. Gladys Walton's second fall picture will be "The Ark Angel," by Hamilton Thompson, directed by Major David Kirkland, and including in the cast Jack Mower, William Welsh, Rex Rosselli, Anna Hernandez, Frances Hatton, C. B. Murphy, Alida B. Jones, and the Countess Decella.

The eighth fall production will star Hoot Gibson in "The Sheriff of Cinnebar," a Peter B. Kyne story, with Molly Malone and Mary Philbin as leading women. Arthur Hoyt, Joe Girard, Charles Newton, Jim Corey, Mack Wright, Joe Harris, Joel Day, Richard Cummings and William Merrill McCormick will also be in the cast. Reaves Eason directed.

Herbert Rawlinson will be seen in the ninth production of the fall, "The Black Bag," from the famous novel by Louis Joseph Vance. No cast or director have as yet been chosen for this production, on which work will begin this week.

BENEFIT AT FAR ROCKAWAY

Keith's Columbia Theatre at Far Rockaway gave a benefit performance Thursday night for a local social welfare organization called "Temple Center." Sixteen headliners were furnished by the Keiths, among them being Belle Baker, Ted Lewis, Vera Gordon and Jimmy Lucas. Sam Bernard, Leo Carrillo and L. Wolfe Gilbert were in charge of the arrangement.

Wolfe Gilbert was responsible for a novel method of raising funds which netted the Temple Center approximately \$3,000. He wrote a song for the occasion entitled "Temple Center," 1,000 sheets of which were sold to members of the audience by vaudeville actors, for \$3 a copy.

NEW BLUEFIELD HOUSE OPENS

BLUEFIELD, W. Va., July 15.—The Rialto Theatre, which is the newest motion picture house, opened for the first time last week. The house was built by L. Kaufman, who owns and manages the place, at a cost of \$40,000. Garry & Sheffey, architects, designed the theatre. The house staff consists of S. O. Kaufman, brother of the owner; J. E. Ritter, assistant manager, and A. J. Osborne, the operator. Booth's orchestra has been engaged to play for the films, which will be first run productions.

"LASKY WEEK" COMING

Paramount Week this year, September 4-10, will be known among the members of the Paramount sales organization as "Lasky Week" in honor of the Famous Players-Lasky Corporation's production chief. This decision was made known last week to the district and branch managers by General Manager of Distribution S. R. Kent in a letter published in the Paramount Week Flier. The letter in part follows:

"In naming the week of September 4 this year 'Lasky week' the department of distribution is proud to do honor to our first vice-president and head of our production forces.

"We unitedly promise Mr. Lasky that in his honor we will deliver the greatest week's business by far in our history.

"In trying to pay this honor we are reminded of the great part Mr. Lasky has played in the upbuilding of our organization. Silently, without blare of trumpets, he has knitted together the greatest producing institution in this industry. The hundreds of perfect productions that have rolled out of the studios into our department year in and year out are a testimonial to the ability and the real genius of this man.

"We realize one and all that without these productions this department of distribution and the individuals that make it up never could have prospered as they have, collectively or individually. With the greatest year in our history ahead of us we want to renew our pledge of support and co-operation to Mr. Lasky and his department by assuring them that the department of distribution as a body will, in appreciation of his efforts for us, deliver a week of which he will be proud."

The designation of "Lasky week" is in keeping with the action of the sales organization last year, when it paid a similar honor to President Adolph Zukor.

A. M. P. A. TO DINE

The fifth anniversary dinner of the Associated Motion Picture Advertisers, Inc., marking the fifth year of the organization's existence, will be held at the Biltmore Hotel late in October and will mark the most representative gathering ever held of all branches of the motion picture industry, according to initial plans and reports for the dinner formulated last week.

Speeches by men prominent in public life will feature the evening's entertainment, with a possibility that the function may assume an international aspect if the committee is successful in securing the attendance of several prominent foreign representatives.

Secondary only to the formal speeches of the evening will be the installation of officers for the ensuing year, as the anniversary dinner will mark the commencement of a new year in the organization's life.

At the conclusion of the speeches there will be dancing. The honor of the presence of ladies, whom members or guests may invite, is being especially solicited. In this respect the anniversary dinner marks the first A. M. P. A. function to which ladies have been invited.

In numbers, also, it is anticipated that the dinner will mark the most important entertainment ever given by the association. Preparations are being made to accommodate at least 500.

LETTER LIST

GENTLEMEN	Howland, Oscar	Wordley, Ralph
Archer & Belford	Hilbert, Ben	LADIES
Albany, Al	Hillier, Ben	Albright, Fanny
Behrend, Mark	Holmes, Wm.	Bailey, Mrs. E.
Bronzer, Will	Hancock, Scott	Carlyle, Rita
Boris, Will	Jansen, Hy.	Carlyle, Louise
Breault, J. A.	Kelson, J. R.	Connors, Peggy
Bertrand, Frank	Link, H. F.	Costello, Ines
Curtis, Joe	Leahy, Chas.	Eastman, Babe
Carmelo, Fred	Nible & Spencer	Gratlin, Irene
Clayton, Fred	Roberts, Dick	Housman, Marie
Denning, Robt.	Redding, Ed.	Leslie, Francis L.
Feln, Phil	Schuler, Gene	Morris, Ray
Gieser, Harold	Underwood, Franlyn	Mahoney, Kath-
Frothingham, Alfred M.	Udell, Chas. E.	leen
Garrison, Jules	Vernon, Geoffrey	Oden, Miss C.
Gordon, J.	Verdell & Sewell	Tov, Mrs. Ben
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